



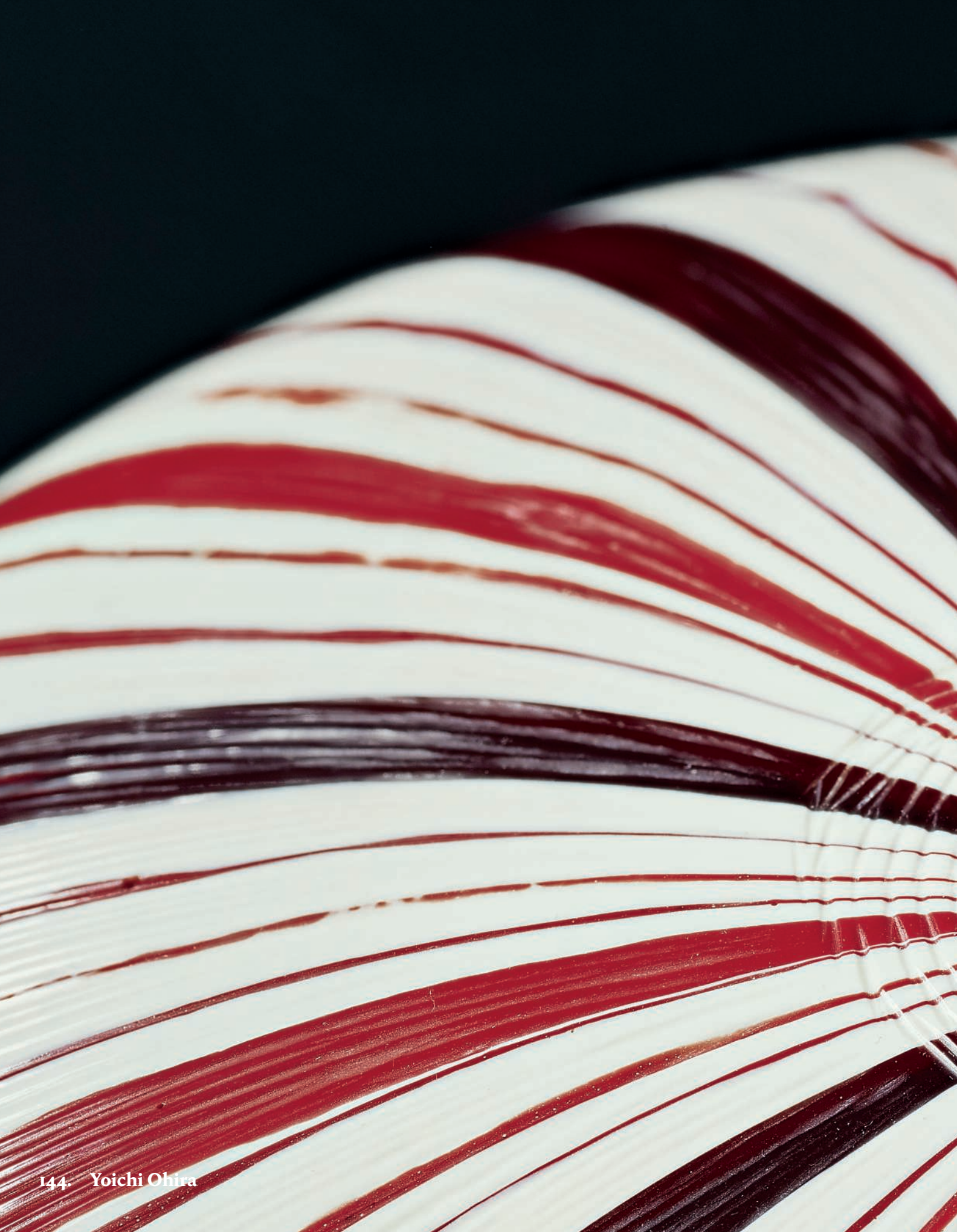
Design

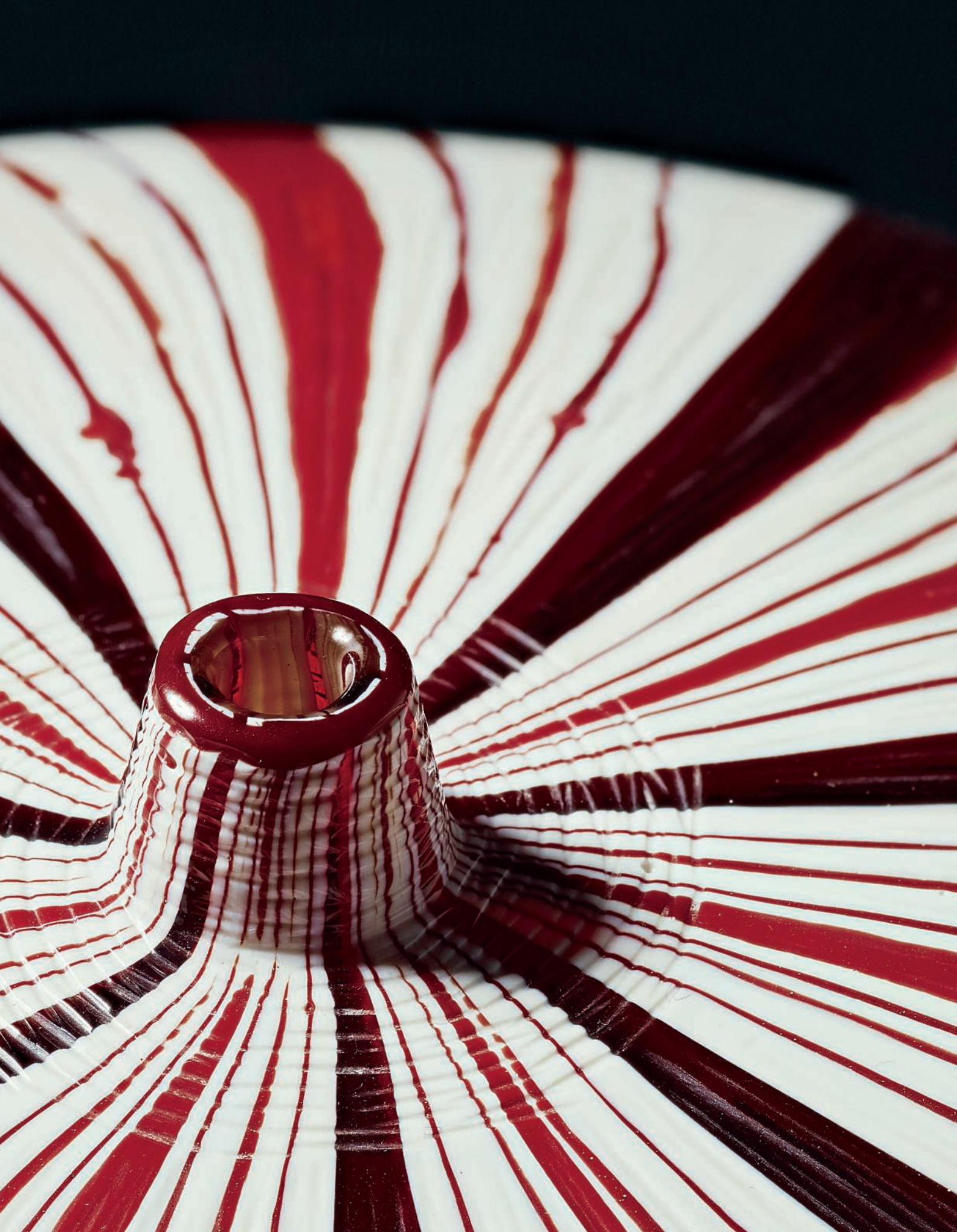
London, 28 April 2016

PHILLIPS











Design

London, 28 April 2016, 2pm

London.



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101. Line Vautrin 1913-1997

'Soleil Torsadé' mirror, circa 1958

Talose resin, coloured mirrored glass, convex mirrored glass.

45 cm (17¾ in.) diameter

Reverse incised with *LINE VAUTRIN*.

Estimate

£10,000-15,000 \$14,500-21,700 €12,800-19,300

Provenance

Galerie Jean-François Dubois, Paris

Acquired from the above by the present owner, 1999

Literature

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat.,

Galerie Chastel-Maréchal, Paris, 2004, p. 40



102. Mathieu Matégot 1910-2001

Wall light, circa 1960

Painted brass, brass.

47 x 10.5 x 23.5 cm (18½ x 4¼ x 9¼ in.)

Manufactured by Atelier Matégot, Paris, France.

Estimate

£5,000-7,000 \$7,200-10,100 €6,400-9,000

Literature

Philippe Jousse and Caroline Mondineu,
Mathieu Matégot, Paris, 2003, p. 234, fig. 236

Patrick Favardin, *Mathieu Matégot*, Paris,
2014, p. 207



103. Le Corbusier and Pierre Jeanneret

1887-1965 and 1896-1967

Rare 'Court's President' armchair, designed for the High Court, Chandigarh, 1955-1956

Teak, hide.

136.5 x 81.5 x 77 cm (53¾ x 32½ x 30¾ in.)

Estimate

£20,000-30,000 \$28,900-43,400 €25,700-38,500

Provenance

High Court, Chandigarh, India

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 177, 567





104. Pierre Jeanneret 1896-1967

'Large coffee table', model no. PJ-TB-03-C,
designed for the Assembly and private residencies,
Chandigarh, 1960-1961
Teak-veneered wood, teak.
40 x 88.6 x 81.7 cm (15¾ x 34¾ x 32½ in.)

Estimate

£12,000-18,000 \$17,400-26,000 €15,400-23,100

Provenance

Chandigarh, India

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 230, 323, 855
Galerie Patrick Seguin, ed., *Le Corbusier, Pierre Jeanneret: Chandigarh*, India, Paris, 2014, pp. 206, 242, 272, 287

105. Charlotte Perriand 1903-1999

Bibliothèque, model no. 13, from 'L'Équipement de la Maison' series, designed 1946
Oak, oak-veneered wood, glass.
170.8 x 123.8 x 38 cm (67¼ x 48¾ x 14⅞ in.)
Manufactured by L'Équipement de la Maison, Grenoble and Bureau de Coordination du Batiment, Paris, France.

Estimate

£12,000-18,000 \$17,400-26,000 €15,400-23,100

Literature

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 136, fig. 8 for a 'L'Équipement de la Maison' prospectus
Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris, 2005, p. 261, p. 275 for a 'L'Équipement de la Maison' prospectus, p. 335 for a 'B.C.B.' prospectus
Jacques Barsac, *Charlotte Perriand, Complete works volume 2, 1940-1955*, Paris, 2015, p. 171 for a 'L'Équipement de la Maison' prospectus, p. 174, p. 311 for a 'B.C.B.' prospectus, p. 366



106. Pierre Jeanneret 1896-1967

'Easy' sofa, model no. PJ-SI-32-B, and pair of 'Easy' armchairs, model no. PJ-SI-32-A, designed for the High Court, the Punjab University administrative buildings and student residences, 1958
Stained teak, leather.

Sofa: 73.3 x 167 x 83 cm (28 $\frac{7}{8}$ x 65 $\frac{3}{4}$ x 32 $\frac{5}{8}$ in.)

Each armchair: 74 x 72.3 x 82 cm (29 $\frac{1}{8}$ x 28 $\frac{1}{2}$ x 32 $\frac{1}{4}$ in.)

Estimate

£70,000-90,000 \$101,000-130,000 €89,900-116,000

Provenance

Chandigarh, India

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 360-61, 564

Galerie Patrick Seguin, ed., *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 143-45, 238, 282







107. Pierre Jeanneret 1896-1967

Folding screen, model no. PJ-DIVIDERS-01-A, designed for the Secretariat, the Assembly and the Punjab University administrative buildings, Chandigarh, 1957-1958

Teak, fabric.

166.6 x 160.5 x 4 cm (65 $\frac{5}{8}$ x 63 $\frac{1}{4}$ x 1 $\frac{5}{8}$ in.)

Estimate

£15,000-25,000 \$21,700-36,200 €19,300-32,100

Provenance

Chandigarh, India

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 248, 597

Galerie Patrick Seguin, ed., *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 136, 289



108. Jean Prouvé 1901-1984

'Cité' table, model no. 500, designed for the Cité Universitaire, Nancy, designed 1932, produced circa 1950-1951

Painted bent sheet steel, painted tubular steel, oak.

73 x 100 x 78 cm (28 $\frac{3}{4}$ x 39 $\frac{3}{8}$ x 30 $\frac{3}{4}$ in.)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate

£6,000-10,000 \$8,700-14,500 €7,700-12,800

Literature

Galleries Jousse Seguin and Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 131 for a similar example

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 1: 1917-1933*, Basel, 2000, pp. 204, 206 for a technical drawing and period image of a similar example

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, p. 404 for a similar example

109. Pierre Jeanneret 1896-1967

'Administrative desk', model no. PJ-BU-19-A, designed for administrative buildings, Chandigarh, circa 1960
Teak, teak-veneered wood, leather, aluminium.
71.5 x 112 x 75.8 cm (28½ x 44½ x 29¾ in.)

Estimate

£20,000-30,000 \$28,900-43,400 €25,700-38,500

Provenance

Chandigarh, India

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 392, 577
Galerie Patrick Seguin, ed., *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 260-63, 288





Property from a Private Collection, UK

no. Jean Prouvé 1901-1984

Rare demountable chair, model no. CB 22, circa 1948
Oak, oak-veneered moulded plywood, painted tubular
steel, painted steel.
80.7 x 40.6 x 47.5 cm (31¾ x 15⅞ x 18¾ in.)
Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate

£30,000-50,000 \$43,400-72,400 €38,500-64,200

Provenance

Galerie Patrick Seguin, Paris
Acquired from the above by the present owner, 2000

Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 154-55, figs. 1134.1, 1-1134.2, 2 for images and technical drawings
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 234, 254-59
Pinacoteca Giovanni e Marella Agnelli and Galerie Patrick Seguin, *A Passion for Jean Prouvé: From Furniture to Architecture: The Laurence and Patrick Seguin Collection*, exh. cat., Paris, 2013, pp. 42, 68-69, 270-71



III. Pierre Jeanneret 1896-1967

Pair of 'Committee' armchairs, model no. PJ-SI-30-A, designed for the High Court, the Assembly and Punjab University administrative buildings, Chandigarh, circa 1953-1954

Teak, hide.

Each: 88 x 58 x 66 cm (34 $\frac{5}{8}$ x 22 $\frac{7}{8}$ x 25 $\frac{7}{8}$ in.)

Estimate

£20,000-30,000 \$28,900-43,400 €25,700-38,500

Provenance

Chandigarh, India

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 232-33, 563

Galerie Patrick Seguin, ed., *Le Corbusier, Pierre Jeanneret: Chandigarh*, India, Paris, 2014, pp. 158-59, 161-62, 283

112. Jean Prouvé 1901-1984

Low table, from the Ferembal House, Nancy, 1948

Oak, bent sheet steel.

37 cm (14 $\frac{5}{8}$ in.) high, 99 cm (38 $\frac{7}{8}$ in.) diameter

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate

£20,000-30,000 \$28,900-43,400 €25,700-38,500

Provenance

Ferembal House, Nancy, 1948

Galerie Patrick Seguin, Paris

Acquired from the above by the present owner, 2000

Exhibited

'Jean Prouvé et Paris', Pavillon de l'Arsenal, Paris,
May-August 2001

Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, p. 302, fig. 944.1, p. 310, figs. 944.1-969.3 for an image and technical drawings

Laurence Allégret and Valérie Vaudou, eds., *Jean Prouvé et Paris*, Paris, 2001, p. 141, fig. 26, p. 147, fig. 6, p. 175, fig. 14, p. 364

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 152, figs. 1132.1-1132.3 for an image and a technical drawing
Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Volume 1*, Paris, 2007, pp. 29, 105, 112, 126, 136, 157

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 407, 452-55





113. Jean Prouvé 1901-1984

'Marcoule' bench, designed for the Centre d'études atomiques, Marcoule, 1955

Painted bent steel, painted tubular steel, oak.

75 x 142.5 x 48 cm (29½ x 56¼ x 18⅞ in.)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France. Reverse with metal label CEA / MAP / INT / CDE / 31552/81120000 1202.

Estimate

£8,000-12,000 \$11,600-17,400 €10,300-15,400

Provenance

Centre d'études atomiques, Marcoule

Galerie Teisso, Paris

Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 272, fig. 1243.a

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 317, 326-29

II.4. Jean Prouvé 1901-1984

Wardrobe, variant of model no. 100, 1952

Oak, oak-veneered wood, painted bent sheet steel, steel.

160 x 119.8 x 58.4 cm (62 $\frac{7}{8}$ x 47 $\frac{1}{8}$ x 22 $\frac{7}{8}$ in.)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate

£15,000-20,000 \$21,700-28,900 €19,300-25,700

Provenance

Cité Universitaire, Nancy

Galerie Patrick Seguin, Paris

Literature

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, p. 461





115. Le Corbusier and Pierre Jeanneret

1887-1965 and 1896-1967

Set of six armchairs, model no. PJ-AH-09-A, from the Mill Owners' Association Building, Ahmedabad, 1953-1954

Teak, cane.

Each: 84 x 55 x 63.5 cm (33 $\frac{1}{8}$ x 21 $\frac{5}{8}$ x 25 in.)

Estimate

£35,000-45,000 \$50,600-65,100 €44,900-57,800 Ω

Provenance

Mill Owners' Association Building, Ahmedabad, India

Robert Rubin, New York

Sotheby's, New York, 'Équipement Intérieur: A Private Collection', 18 December, 2004, lot 539

Literature

'Les Quatre d'A Ahmedabad', *L'Architecture d'Aujourd'hui*, no. 252, September 1987, p. 63

Willy Boesiger, ed., *Le Corbusier et son Atelier rue de Sevres 35, Œuvre Complète Volume 6: 1952-1957*, New York, 1990, p. 149 for a drawing

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, p. 608





116. Josef Hoffmann 1870-1956

Rare armchair, circa 1903
Stained wood, leather, brass nailheads.
102.5 x 57 x 58.8 cm
(40³/₈ x 22¹/₂ x 23¹/₈ in.)

Estimate

£15,000-20,000 \$21,700-28,900
€19,300-25,700

Literature

Das Interieur, Wiener monatshefte für angewandte Kunst, Vienna, 1903, p. 79 for a similar example
Eduard F. Sekler, *Josef Hoffmann, The architectural work*, Princeton, 1985, p. 50, fig. 47 for a similar example
Walter Zednicek, *Josef Hoffmann und die Wiener Werkstätte*, Vienna, 2006, p. 77, fig. 68 for a similar example



Σ 117. Josef Hoffmann 1870-1956

‘Körbchen’ basket, model no. S 509, 1905
Precious metal, ivory.
16.1 x 20.1 x 16 cm (6³/₈ x 7⁷/₈ x 6¹/₄ in.)
Executed by the Wiener Werkstätte, Vienna, Austria. From the production of 29. Side marked with the rose mark, WW, artist’s monogram JH and Austrian assay mark.

Estimate

£25,000-35,000 \$36,200-50,600
€32,100-44,900

Provenance

Paul and Stefan Asenbaum, Vienna

Literature

Maria F. Rich, *Vienna 1900-1930: Art in the Home*, exh. cat., Historical Design Inc., New York, 1996, p. 33
Renée Price, ed., *New Worlds: German and Austrian Art 1890-1940*, New York, 2001, p. 432, p. 464, cat. III.25
Michael Huey, ed., *Viennese silver: Modern Design 1780-1918*, Ostfildern-Ruit, 2003, p. 323, no. 176
Jill Lloyd and Christian Witt-Dörning, eds., *Birth of the Modern, Style and Identity in Vienna 1900*, Vienna, 2011, p. 108, no. 32, p. 278, no. 32

Josef Hoffmann’s preparatory drawing for the present lot is registered at the MAK, Vienna as inventory number KI 12033-42.



118. Émile-Jacques Ruhlmann 1879-1933

Pair of wall lights, model no. 3639NR, circa 1925

Alabaster, silver-plated bronze.

Each: 13 x 50.4 x 19.7 cm (5½ x 19⅞ x 7¾ in.)

Estimate

£20,000-30,000 \$28,900-43,400 €25,700-38,500

Literature

Yvonne Brunhammer, *Le Style 1925*, Paris, 1987,
p. 53, fig. 5

Emmanuel Bréon and Rosalind Pepall, eds., *Ruhlmann:
un génie de l'art déco*, exh. cat., Musée des Années 30,
Paris, 2001, p. 291

Florence Camard, *Jacques-Émile Ruhlmann*, New York,
2011, pp. 191, 193, 279

The drawing for the present wall light design is recorded
in the reference album 'Tapis, éclairages, miroirs,
cheminées, consoles', (inventory number 2002.18.14)
held by the Ruhlmann Archives at the Musée des
Années Trente, Boulogne Billancourt, Paris.



119. Jean-Michel Frank 1895-1941

Pair of 'X' table lamps, from the Hotel Horizonte, Mar del Plata, circa 1940
Oak, tubular brass, brass, fabric shade.
43 cm (16 $\frac{7}{8}$ in.) high, 25 cm (9 $\frac{7}{8}$ in.) diameter including shade
Produced by Comte, Buenos Aires, Argentina.
Together with a certificate of authenticity from the Comité Jean-Michel Frank.

Estimate

£12,000-18,000 \$17,400-26,000 €15,400-23,100

Provenance

Hotel Horizonte, Mar del Plata, Argentina

Literature

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 204, 245
Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: l'étrange luxe du rien*, Paris, 2006, p. 319
Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: un décorateur dans le Paris des années 30*, Paris, 2009, front cover

120. Jean-Michel Frank 1895-1941

Stool, circa 1935
Sanded oak, wool.
56 x 50.5 x 41 cm (22 x 19 $\frac{7}{8}$ x 16 $\frac{1}{8}$ in.)
Produced by Chanaux & Company, Paris, France.
Underside stamped *J M FRANK CHANAUX&C°/14621*.
Together with a certificate of authenticity from the Comité Jean-Michel Frank.

Estimate

£10,000-15,000 \$14,500-21,700 €12,800-19,300

Provenance

Alexandre Biaggi, Paris

Literature

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 213
François Baudot, *Jean-Michel Frank*, New York, 1999, pp. 25, 76
Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2006, pp. 175, 261





121. Maurice Marinot 1882-1960

Bottle, 1928

Acid-etched clear glass.

18.7 x 8.5 x 5.5 cm (7 $\frac{3}{8}$ x 3 $\frac{3}{8}$ x 2 $\frac{1}{8}$ in.)

Underside acid-etched with *marinot*.

Estimate

£4,000-6,000 \$5,800-8,700 €5,100-7,700

Provenance

Henraux collection

Galerie Félix Marilhac, Paris

Literature

Félix Marilhac, *Maurice Marinot, artisan verrier*

1882-1960, Paris, 2013, illustrated p. 515, no. 1522

The present lot is included as reference number 1522 in the catalogue raisonné of works by Maurice Marinot.

122. Jean-Michel Frank 1895-1941

'Pagoda' side table, circa 1930

Pearwood, pearwood-veneered wood, leather.

44.5 x 41.3 x 41.5 cm (17 $\frac{1}{2}$ x 16 $\frac{1}{4}$ x 16 $\frac{3}{8}$ in.)

Together with a certificate of authenticity from the Comité Jean-Michel Frank.

Estimate

£35,000-45,000 \$50,600-65,100

€44,900-57,800 Ω

Provenance

Galerie Vallois, Paris

Friedman Vallois, New York, 2006

Literature

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 161, 205, 211 for similar examples

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: l'étrange luxe du rien*, Paris, 2006, pp. 159, 278 for similar examples





123. **Émile-Jacques Ruhlmann** 1879-1933

Table lamp, model no. 3012AR/3314NR, circa 1920
 Painted brass, brass.
 68.5 cm (26⁷/₈ in.) high, 30.2 cm (11⁷/₈ in.) diameter

Estimate

£12,000-18,000 \$17,400-26,000 €15,400-23,100

Literature

Léon Deshairs, 'Une étape vers le meuble Métallique', *Art et Décoration*, January-June 1927, p. 105
 Florence Camard, *Ruhlmann: Master of Art Deco*, New York, 1984, pp. 115, 167, 296
 Florence Camard, *Jacques-Émile Ruhlmann*, New York, 2011, pp. 205, 210, 214

The drawing for the present lamp design is recorded in the reference album 'Tapis, éclairages, miroirs, cheminées, consoles' (inventory number 2002.18.14) held by the Ruhlmann Archives at the Musée des Années Trente, Boulogne Billancourt, Paris.

124. **Jean Royère** 1902-1981

Coffee table, circa 1950
 Ash wood, ash-veneered wood, brass.
 43.1 x 110.2 x 50.3 cm (16⁷/₈ x 43³/₈ x 19³/₄ in.)

Estimate

£20,000-30,000 \$28,900-43,400
 €25,700-38,500

Provenance

Madame M. M., France
 Ader, Paris, 'Arts Décoratifs et Sculptures du XXème Siècle', 14 June, 2013, lot 271

Literature

René Chavance, 'Aménagement officiels et installation privées par Jean Royère', *Art et Décoration*, no. 7, October-November 1951, p. 25 for a similar example
Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 15 for a technical drawing of a similar example
 Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 68 for a similar example



125. Jean Royère 1902-1981

Eight-armed 'Bouquet' chandelier, circa 1950
Painted steel, paper shades.
104.2 cm (41 in.) drop, 91.5 cm (36 in.) diameter

Estimate

£30,000-40,000 \$43,400-57,900 €38,500-51,400 Ω

Literature

Galerie Jacques Lacoste and Galerie Patrick Seguin,
Jean Royère, Volume 1, Paris, 2012, p. 82 for a similar example
Galerie Jacques Lacoste and Galerie Patrick Seguin,
Jean Royère, Volume 2, Paris, 2012, p. 38 for a similar example



126. Lucie Rie 1902-1995

Conical bowl, circa 1976

Porcelain, golden manganese glaze, radiating inlaid and *sgraffito* design.

11 cm (4 $\frac{3}{8}$ in.) high, 20.4 cm (8 in.) diameter

Impressed with artist's seal.

Estimate

£16,000-24,000 \$23,200-34,700 €20,500-30,800 ± ♠

Provenance

Liberty, London

Acquired from the above by the present owner, 1980

Literature

Tony Birks, *Lucie Rie*, Yeovil, 2009, p. 185 for a similar example





127. Gerrit Thomas Rietveld 1888-1964

Early 'Zig-Zag' chair, 1934-1939

Stained pine, brass nails, steel nails.

75.2 x 37.5 x 42.5 cm (29⁵/₈ x 14³/₄ x 16³/₄ in.)

Produced by Gerard van de Groenekan, Utrecht, the Netherlands. Paper label on seat back with *N1*.

Estimate

£15,000-25,000 \$21,700-36,200 €19,300-32,100 Ω

Provenance

Gerrit Thomas Rietveld, Oudegracht 55, Utrecht, 1934

Thence by descent to Wim Rietveld

Private collection, circa 1965

Sotheby's, Amsterdam, '20th Century Decorative Arts & Design', 23 November, 2006, lot 252

Literature

Theodore M. Brown, *The work of G. Rietveld architect*, Utrecht, 1958, pp. 102, 104, 116, 125 for images and a drawing

Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*, New York, 1978, pp. 136-37 for images and a technical drawing

Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld 1888-1964, The Complete Works*, exh. cat., Centraal Museum, Utrecht, 1992, p. 147

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, p. 83 for the model

Alexander von Vegesack, et al., eds., *100 Masterpieces from the Vitra Design Museum Collection*, exh. cat., Vitra Design Museum, Weil am Rhein, 1996, p. 113, cat. no. 43

128. Jean Royère 1902-1981

Pair of stools, circa 1947
Ebonised oak, sheep skin.
Each: 36 x 51.5 x 31.5 cm (14½ x 20¼ x 12¾ in.)

Estimate

£10,000-15,000 \$14,500-21,700 €12,800-19,300

Literature

Jean Royère 1902-1981, créateur et décorateur,
exh. cat., Maison Jansen, Paris, 1985, pl. 17
Catherine and Stéphane de Beyrie and Jacques
Ouaiss, *Jean Royère*, New York, 2000, p. 137
Pierre-Emmanuel Martin-Vivier, *Jean Royère*,
Paris, 2002, p. 84
Galerie Jacques Lacoste and Galerie Patrick Seguin,
Jean Royère, Volume 2, Paris, 2012, p. 57 for an
image, pp. 324-t25, 327 for technical drawings



129. Dominique-André Domin and Marcel Genevrière

1883-1962 and 1885-1967

Smoker table, 1930-1935

Painted wood, painted veneered wood, glass,
silver-plated bronze.

57.5 x 60 x 60 cm (22 $\frac{5}{8}$ x 23 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in.)

Estimate

£10,000-12,000 \$14,500-17,400 €12,800-15,400

Literature

Raymond Cogniat, 'Ensembles Récents de Dominique',
Art et Décoration, January 1935, p. 392

Bernard Champignuelle, 'Dominique', *Mobilier et
Décoration*, January 1935, p. 303



130. Maison Desny est. 1927

Pair of lamps, 1927-1933

Nickel-plated metal, glass, opaque glass.

Each: 20.7 x 31.4 x 11.1 cm (8 $\frac{1}{8}$ x 12 $\frac{3}{8}$ x 4 $\frac{3}{8}$ in.)

Manufactured by La Maison Desny, Paris, France.

Each underside stamped with *DESNY PARIS/
MADE IN FRANCE/DEPOSE.*

Estimate

£8,000-12,000 \$11,600-17,400 €10,300-15,400





131. Jacques Quinet 1918-1992

Pair of large andirons, from the villa of Mr Gaudino, Martigues, 1968

Steel.

Each: 33 x 12.3 x 40.2 cm (12 $\frac{7}{8}$ x 4 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in.)

Estimate

£10,000-15,000 \$14,500-21,700 €12,800-19,300

Provenance

Mr Gaudino, Martigues, 1968

Acquired from the above by the present owner, Paris, 2015

Literature

Jacques Quinet 1918-1992: La recherche de la forme pure, exh. cat., Galerie Arcanes, Paris, 2010, p. 1

132. Gerrit Thomas Rietveld 1888-1964

'Red-blue' armchair, designed 1919, executed circa 1956

Painted beech, painted beech-veneered plywood.

58.3 x 66 x 84.2 cm (22 $\frac{7}{8}$ x 25 $\frac{7}{8}$ x 33 $\frac{1}{8}$ in.)

Produced by Gerard van de Groenekan, De Bilt, the Netherlands. Together with a certificate of authenticity signed by Gerard van de Groenekan.

Estimate

£6,000-8,000 \$8,700-11,600 €7,700-10,300

Provenance

S.M. Holleman

Thence by descent

Christie's, Amsterdam, '20th Century Decorative Arts', 17 May, 2006, lot 735

Galerie Dewindt, Brussels

Literature

Carsten-Peter Warncke, *De Stijl 1917-1931*, Cologne, 1990, pp. 88, 121

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, p. 11, p. 35, fig. 44, p. 59, fig. 46



133. Raphaël 1912-2000

Dressing sideboard, 1950s

Lacquered oak, mirrored glass, glass, brass.

90.2 x 240.7 x 49.8 cm (35½ x 94¾ x 19⅞ in.)

Manufactured by Raphaël, Paris, France. Inside of drawer with manufacturer's metal label with *RAPHAËL/24 rue François 1er Paris*.

Estimate

£16,000-22,000 \$23,200-31,800 €20,500-28,300

Literature

Michèle Babou-Kapferrer, 'Nouveaux ensembles par Raphaël', *Mobilier Décoration*, 1956, p. 5 for a similar example



134. Raphaël 1912-2000

Bed and lounge chair, 1950s

Lacquered oak, painted oak, brass, leather.

Bed: 79.8 x 218.3 x 200 cm (31 $\frac{3}{8}$ x 85 $\frac{7}{8}$ x 78 $\frac{3}{4}$ in.)

Lounge chair: 84.8 x 48.8 x 85.5 cm

(33 $\frac{3}{8}$ x 19 $\frac{1}{4}$ x 33 $\frac{5}{8}$ in.)

Manufactured by Raphaël, Paris, France.

Underside of chair printed *RAPHAËL/*

24 rue François 1er Paris.

Estimate

£10,000-15,000 \$14,500-21,700 €12,800-19,300

Literature

Michèle Babou-Kapferrer, 'Nouveaux ensembles par Raphaël', *Mobilier Décoration*, 1956, p. 14 for a similar example of the bed





135. Jacques Quinet 1918-1992

Unique table lamp, from Jacques Quinet's villa, La Renardière, Deauville, 1971

Painted wood, tubular brass, fabric shade.

63.8 cm (25 $\frac{1}{8}$ in.) high, 59 cm (23 $\frac{1}{4}$ in.) diameter including shade

Together with a letter of authenticity from the designer's daughter Emmanuelle Quinet.

Estimate

£3,000-5,000 \$4,300-7,200 €3,900-6,400

Provenance

Collection of the designer, La Renardière, Deauville, 1971

Thence by descent to Emmanuelle Quinet

Acquired from the above by the present owner, Paris, 2013

Literature

Jacques Quinet 1918-1992: La recherche de la forme pure, exh. cat., Galerie Arcanes, 2010, pp. 11-12, 32 for similar examples



136. Mathieu Matégot 1910-2001

Coffee table, circa 1960

Tubular brass, brass, glass.

37.5 cm (14 $\frac{3}{4}$ in.) high, 57.5 cm (22 $\frac{5}{8}$ in.) diameter

Manufactured by Atelier Matégot, Paris, France.

Estimate

£8,000-12,000 \$11,600-17,400 €10,300-15,400

Literature

Philippe Jousse and Caroline Mondineu, *Mathieu Matégot*, Paris, 2003, p. 232, fig. 215

Patrick Favardin, *Mathieu Matégot*, Paris, 2014, p. 17, back matter



137. Jacques Quinet 1918-1992

Rare table lamp, from the Zambeze ocean liner, 1971

Tubular brass, brass, fabric shade.

47 cm (18½ in.) high, 30 cm (11¾ in.) diameter
including shade

Estimate

£4,000-6,000 \$5,800-8,700 €5,100-7,700

Provenance

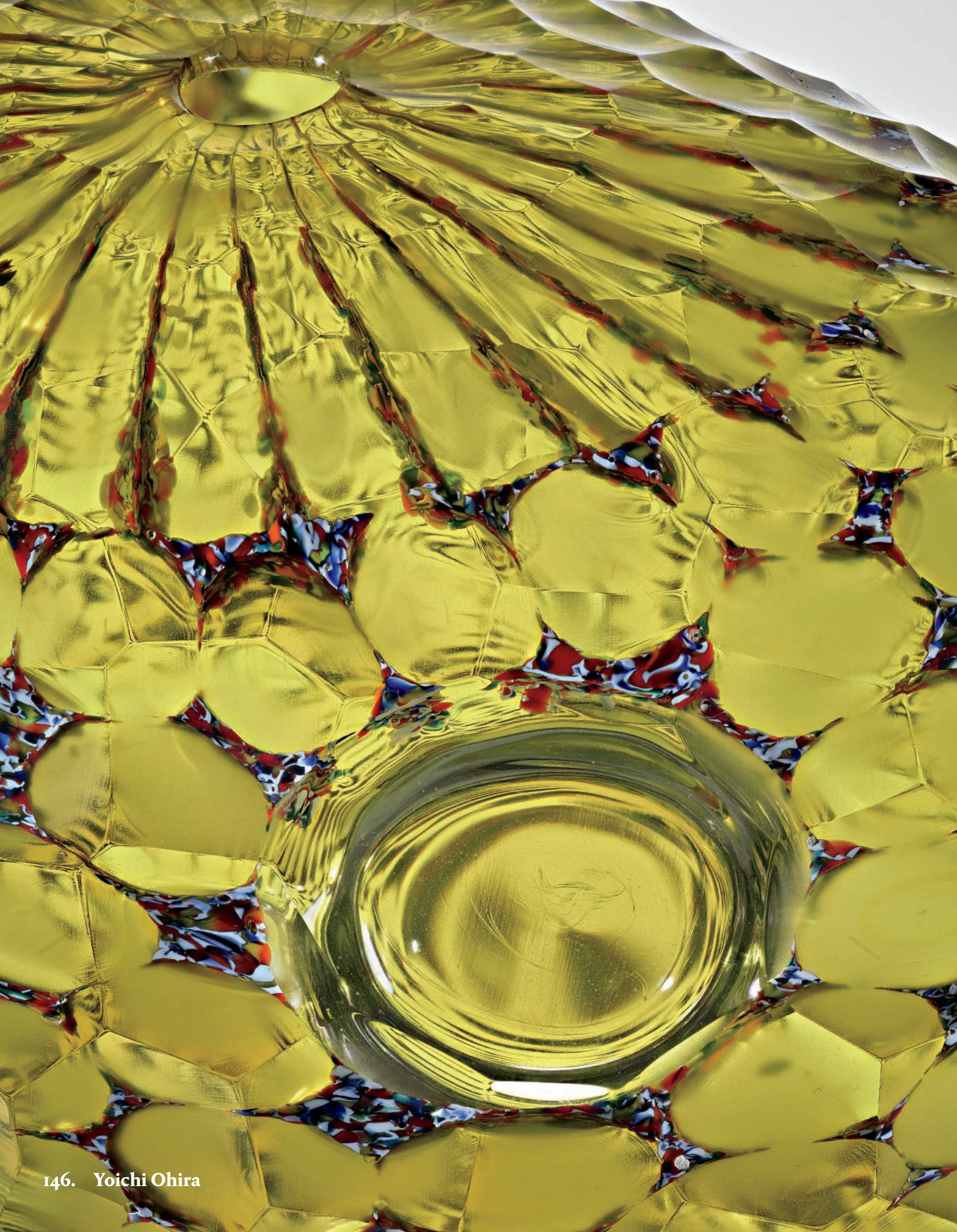
Zambeze ocean liner, France, 1971

Private collection, Paris

Acquired from the above by the present owner,
Paris, 2008

Yoichi Ohira

Private Collection



Il vetro di Ohira

Rosa Barovier Mentasti, *March 2016*

The extraordinary work of Yoichi Ohira has for over two decades caused an unusual phenomenon not only in the Muranese glass but also in the international markets.

Comprised of unique pieces, Ohira's series of works were always destined for prestigious international galleries and were rarely offered in Venice. However, this did not prevent Muranese glass artists researching the work of Ohira in order to analyse its superlative technical and aesthetic peculiarities, often imitating these aspects with great admiration. Due to the great respect towards Ohira, a new vein of limited edition works were conceived, which is a testimony of the unconditional appreciation for Ohira within the complex milieu of the island furnaces. Ohira's international success has not remained strictly within the circles of glass collectors. His works have drawn upon sophisticated tastes previously indifferent to even the most coveted of glass works. Beyond their intrinsic technical and aesthetic value, Ohira's works have successfully blended Far Eastern culture and the Venetian artistic tradition. During the Renaissance a similar fruitful blend of cultural fusion occurred within Venice which was considered the gateway from Europe to the Orient.

Yoichi Ohira's passion for glass, since his early studies at the Kuwasawa Design School in Tokyo, brought him to complete his studies at the Accademia di belle Arti in Venice, where he graduated with a thesis on the Venetian glass aesthetic. In 1987, he began collaborating with the Vetreria de Majo in Murano, and there, with the assistance of one of the best glass masters on the island, he designed a limited edition of extremely refined soffiatì glassworks. He succeeded in exalting the customary Venetian colours, aquamarine, turquoise blue, blue, amber as well as the Venetian

techniques like filigrana and incalmo. What sets his work apart was not only the originality of forms, but particularly the courageous chromatic combinations inspired by the sublime textiles of Japanese Kimonos, together with refined details and the fusion of light and colour.

Yoichi Ohira started his career as a freelance artist in 1991. He created exquisite and unique pieces by using the mosaic glass technique called murrina, an ancient technique dating from the II millennium BC, and then further developed by the Alexandrine and Roman glass blowers. Ohira selected the composition of polychrome glass tesserae, which, once fused by the heat of the furnace, was handed over to a trusted glass master, who picked it up with the blowpipe and modelled it. The grinding process would then be completed by the master engraver. Ohira would be present throughout the whole process to make sure that every minute detail would correspond to his original design.

His contained and exquisite works were the result of a harmonious weave of polychrome tesserae, which often is compared to miniature stained glass. Occasionally, the artist would insert stains or pour glass in an irregular fashion which was intended to alter the geometry of the weave within white, black or opaque brown pieces. Among his latest works is an extraordinary collection of clear and bright engraved glass marking another turn in the artist's œuvre.

In 2011 Yoichi Ohira unexpectedly retired and left Venice and its furnaces behind. Was this an honest acknowledgement of creative fatigue or nostalgia for his native Japan? Not even those that worked alongside him for decades can explain this sudden renunciation. They, alongside his collectors, are all waiting for his return.



Property from an Important European Collection

138. Yoichi Ohira b. 1946

Unique 'Fiori Rossi' vase, from the 'Metamorfosi Orientale' series, 2002

Hand-blown glass canes with powder inserts, red *murrine* in relief, partial *battuto* surface, polished. 22.6 x 14.2 x 14.3 cm (8 7/8 x 5 5/8 x 5 5/8 in.)

Executed by Livio Serena, master glassblower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside of base incised with Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/Friday 07-06-2002/murano and artist's cipher.

Estimate

£15,000-20,000 \$21,700-28,900 €19,300-25,700 ±

Provenance

Galleria Scaletta di Vetro, Milan
Private collection, Switzerland



Property from an Important European Collection

139. Yoichi Ohira b. 1946

Unique 'Sogno' vase, from the 'Polvere' series, 2001
Hand-blown glass canes and murrine with powder
inserts, partial *battuto* surface.

20 cm (7 $\frac{7}{8}$ in.) high, 15 cm (5 $\frac{7}{8}$ in.) diameter

Executed by Livio Serena, master glassblower,
and Giacomo Barbini, master cutter and grinder,
Anfora, Murano, Italy. Underside of base incised
with Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1
unico/Friday 30-03-2001/murano and artist's cipher.

Estimate

£12,000-18,000 \$17,400-26,000 €15,400-23,100 ±

Provenance

Galleria Scaletta di Vetro, Milan
Private collection, Switzerland



Property from an Important European Collection

Property from an Important European Collection

140. Yoichi Ohira b. 1946

Unique 'Murrine con fili orrizzontali e fili verticali' vase, 2003

Hand-blown glass canes with powder inserts, partial *battuto* and partial *inciso* surface.

25 cm (9 $\frac{1}{2}$ in.) high, 20 cm (7 $\frac{7}{8}$ in.) diameter

Executed by Livio Serena, master glassblower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside of base incised with *Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/Thursday 06-2-2003/murano* and artist's cipher.

Estimate

£12,000-18,000 \$17,400-26,000 €15,400-23,100 ±

Provenance

Galleria Scaletta di Vetro, Milan
Private collection, Switzerland

141. Yoichi Ohira b. 1946

Unique vase, 2002

Hand-blown glass canes with powder inserts.

25.5 x 14.3 x 13 cm (10 x 5 $\frac{5}{8}$ x 5 $\frac{1}{8}$ in.)

Executed by Livio Serena, master glassblower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with *Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/Thursday 07-2-2002/murano* and artist's cipher.

Estimate

£12,000-18,000 \$17,400-26,000 €15,400-23,100 ±

Provenance

Galleria Scaletta di Vetro, Milan
Private collection, Switzerland







Property from an Important European Collection

142. Yoichi Ohira b. 1946

Unique 'Mosaico' vase, from the 'Pasta Vitrea' series, 1999
Hand-blown glass canes with *murrine*, partial ground surface.
20 cm (7 $\frac{7}{8}$ in.) high, 12.5 cm (4 $\frac{7}{8}$ in.) diameter
Executed by Livio Serena, master glassblower, Anfora, Murano, Italy. Underside of base incised with *Yoichi Ohira - m° L. Serena 1 / 1 unico Friday 16-12-1999 murano* and artist's cipher.

Estimate

£12,000-18,000 \$17,400-26,000 €15,400-23,100 ±

Provenance

Galleria Scaletta di Vetro, Milan
Private collection, Switzerland

Property from an Important European Collection

143. Yoichi Ohira b. 1946

Unique 'Laguna' vase, from the 'Laguna' series, 1999
Hand-blown glass canes with *murrine*, powder inserts, *aventurine*, partial *battuto* surface, polished.
16 cm (6 $\frac{1}{4}$ in.) high, 13 cm (5 $\frac{1}{8}$ in.) diameter
Executed by Livio Serena, master glassblower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with *Yoichi Ohira - m° L. Serena - m° G. Barbini/c moleria / 1 / 1 unico murano / 29 ottobre 1999 / venerdi* and artist's cipher.

Estimate

£10,000-15,000 \$14,500-21,700 €12,800-19,300 ±

Provenance

Galleria Scaletta di Vetro, Milan
Private collection, Switzerland



Property from an Important European Collection

Property from an Important European Collection

144. Yoichi Ohira b. 1946

Unique 'Vaso avorio con fili rossi', from the 'Metamorfosi Orientale' series, 2003
Hand-blown glass canes with powder inserts, partial *inciso* surface, polished.
17 x 22.5 x 22.5 cm (6¾ x 8⅞ x 8⅞ in.)
Executed by Andrea Zilio, master glassblower and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside of base incised with Yoichi Ohira/m° A. Zilio/m° G. Barbini/1 / 1 unico/Monday 17-3-2003/murano and artist's cipher.

Estimate

£7,000-9,000 \$10,100-13,000 €9,000-11,600 ±

Provenance

Galleria Scaletta di Vetro, Milan
Private collection, Switzerland

145. Yoichi Ohira b. 1946

Unique 'Zucca in avorio con fili rossi' vase, from the 'Metamorfosi Orientale' series, 2003
Hand-blown glass canes with powder inserts, partial *inciso* surface, polished.
34.7 x 14.5 x 14.5 cm (13⅝ x 5¾ x 5¾ in.)
Executed by Andrea Zilio, master glassblower and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside of base incised with Yoichi Ohira/m° A. Zilio/m° G. Barbini/1 / 1 unico/Thursday 27-7-2003/murano and artist's cipher.

Estimate

£15,000-20,000 \$21,700-28,900 €19,300-25,700 ±

Provenance

Galleria Scaletta di Vetro, Milan
Private collection, Switzerland



146. Yoichi Ohira b. 1946

Unique 'Cosmos' vase, 2003

Hand-blown glass canes with *murrine* and powder inserts, carved and faceted surface.

16.7 x 27 x 17 cm (6⁵/₈ x 10⁵/₈ x 6³/₄ in.)

Executed by Andrea Zilio, master glassblower and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside of base incised with Yoichi Ohira/m° A. Zilio/m° G. Barbini/1 / 1 unico/Thursday 10-4-2003/murano and artist's cipher.

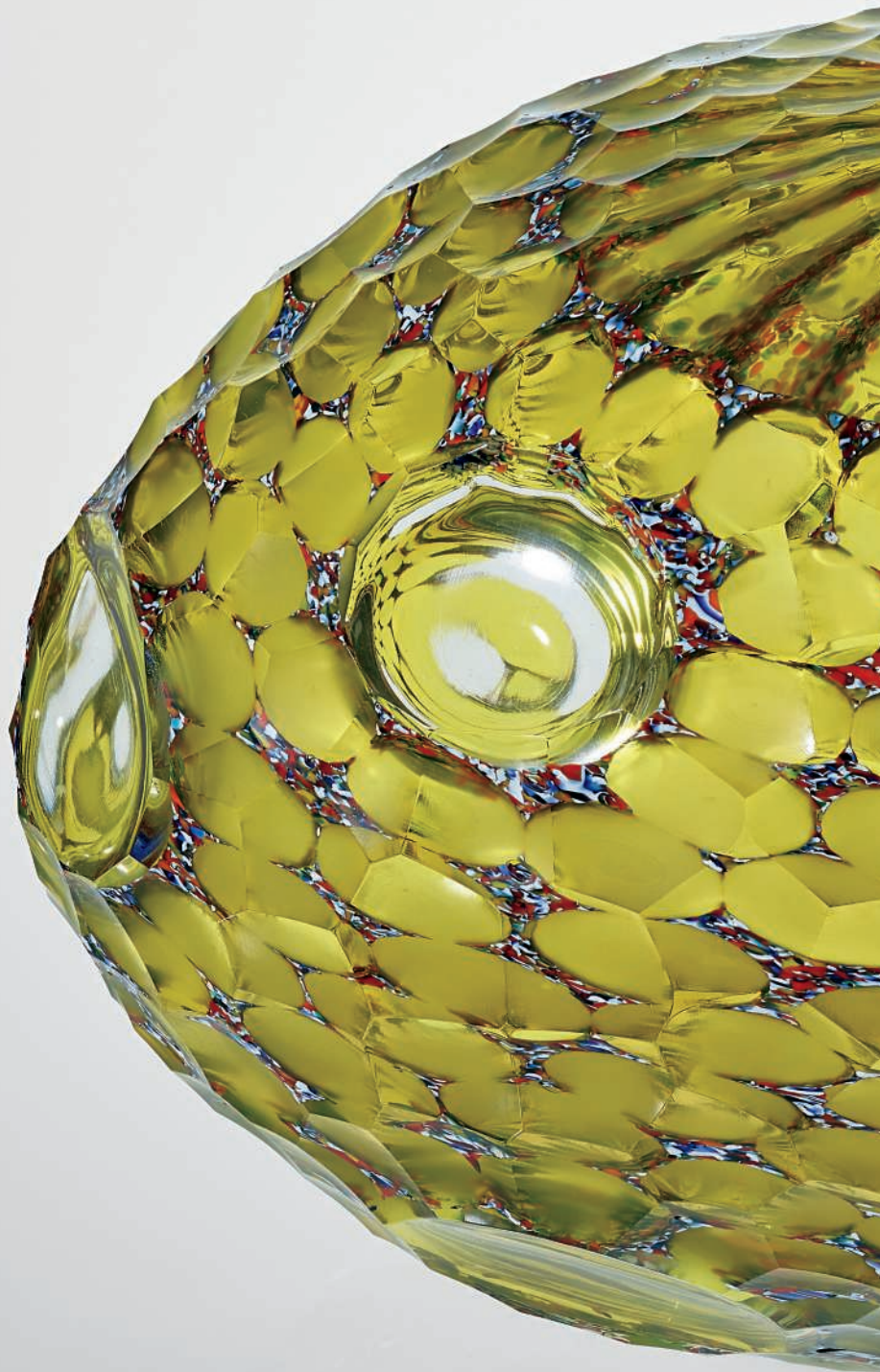
Estimate

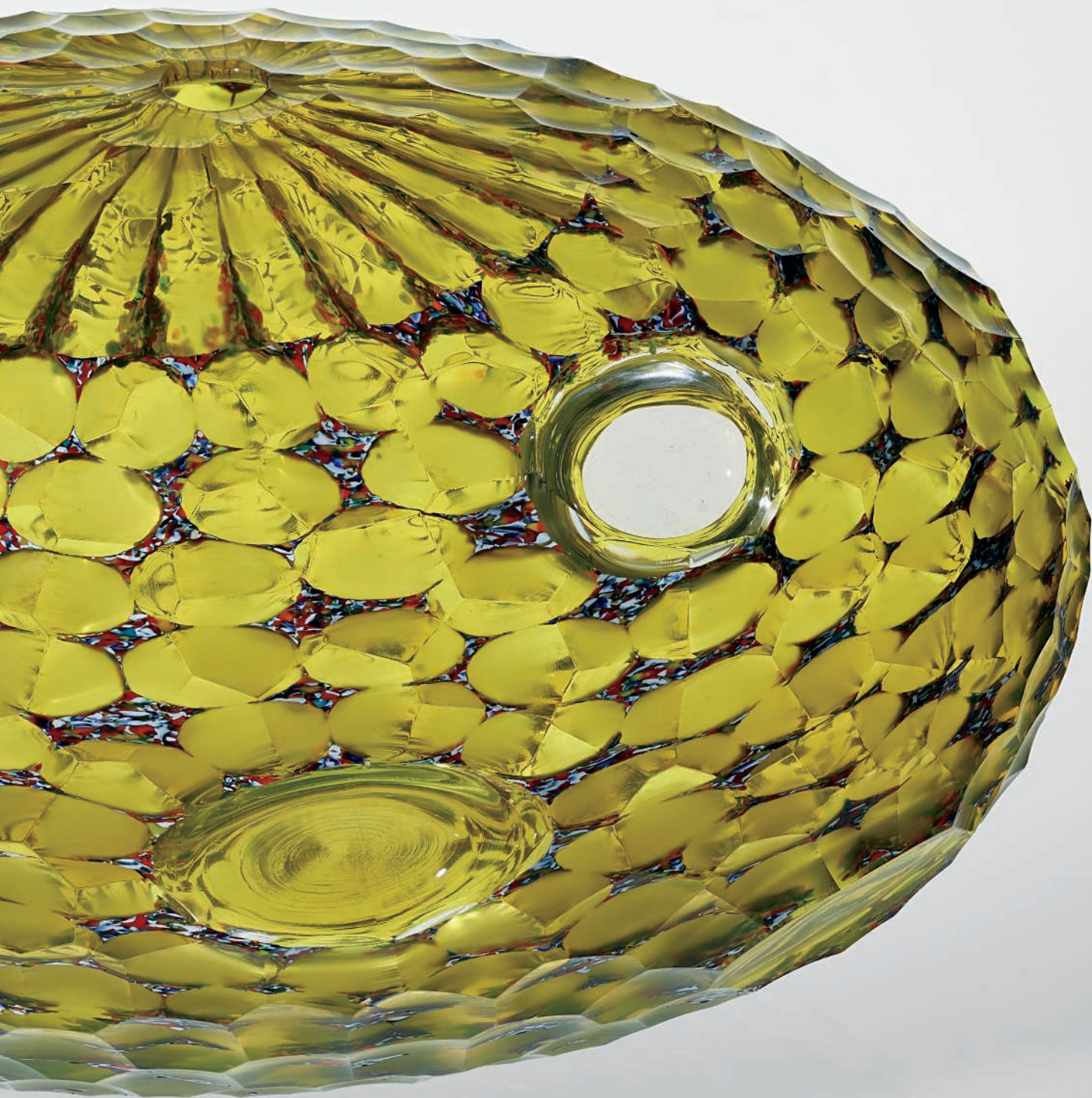
£7,000-9,000 \$10,100-13,000 €9,000-11,600 ±

Provenance

Galleria Scaletta di Vetro, Milan

Private collection, Switzerland





147. Shiro Kuramata 1934-1991

'Acrylic stool', designed for the *Spiral boutique*,
The Axis Building, Roppongi, Tokyo, circa 1990
Acrylic, dyed Mallard feathers, aluminium.
54 x 33.1 x 41.3 cm (21¼ x 13 x 16¼ in.)
Manufactured by Ishimaru Co., Ltd., Tokyo, Japan.
Number 31 from the edition of 40.

Estimate

£30,000-40,000 \$43,400-57,900 €38,500-51,400 Ω

Provenance

Friedman Benda Ltd., New York

Literature

Matthias Dietz and Michael Mönninger, *Japanese Design*, Cologne, 1995, pp. 77-79
Shiro Kuramata 1934-1991, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, p. 74, fig. 29, pp. 195-96, fig. 4
'Kuramata's Tokyo', *Domus*, no. 858, April 2003, p. 114
Jean-Louis Gaillemain, ed., *Design Contre Design: Deux siècles de créations*, exh. cat., Galerie Nationale du Grand Palais, Paris, 2007, p. 288
Jason T. Bush, ed., *Decorative Arts and Design Collection Highlights*, Carnegie Museum of Art, Pittsburgh, 2009, p. 196
Shiro Kuramata and Ettore Sottsass, exh. cat., 21_21 Design Sight, Tokyo, 2011, pp. 74-76, p. 211, fig. 34
Deyan Sudjic, *Shiro Kuramata: Essays & Writings*, London, 2013, p. 107
Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 379, no. 611, p. 380, fig. 612





148. Fabrice Ausset b. 1961

Prototype 'Webwood' coffee table, 2013
Marble, stained pine.
49.7 x 152.3 x 110.3 cm (19⁵/₈ x 59⁷/₈ x 43³/₈ in.)

Estimate
£5,000-7,000 \$7,200-10,100 €6,400-9,000

149. Nendo est. 2002

'Fadeout-chair', 2009

Walnut, painted acrylic.

74.7 x 41 x 50 cm (29³/₈ x 16¹/₈ x 19⁵/₈ in.)

From the edition of 6.

Estimate

£3,000-5,000 \$4,300-7,200 €3,900-6,400

Provenance

Phillips de Pury & Company, London, 'NENDO:

Thin Black Lines + Blurry White Surfaces', 2010

Acquired from the above by the present owner

Exhibited

Phillips de Pury & Company, London, 'NENDO:

Thin Black Lines + Blurry White Surfaces'

22 September-31 October, 2010

Literature

Nendo, *Ghost Stories*, exh. cat., Museum of Arts and Design, New York, 2009, p. 8, fig. 13, pp. 135-45

Floyd E. Schulze and Robert Klanten, eds., *nendo:*

10/10, Berlin, 2013, no. 180





150. Ronan and Erwan Bouroullec

b. 1971 and b. 1976

'Perles de Marbre' necklace, 2012

Carrara marble, precious metal.

45 cm (17¾ in.) long

Number 1 from the edition of 20. Together with certificate of authenticity from Galerie kreio.

Provenance

Galerie kreio, Paris

The present lot is the only example from the edition with a matte finish.

Estimate

£5,000-7,000 \$7,200-10,100 €6,400-9,000

151. Yves Klein 1928-1962

'Table bleue', designed 1961

Acrylic, glass, IKB pigment, chromium-plated metal.

38 x 125 x 100 cm (14 $\frac{7}{8}$ x 49 $\frac{1}{4}$ x 39 $\frac{3}{8}$ in.)

Underside with label signed *R. Klein Moquay* and serial number CD-ZESQ.

Estimate

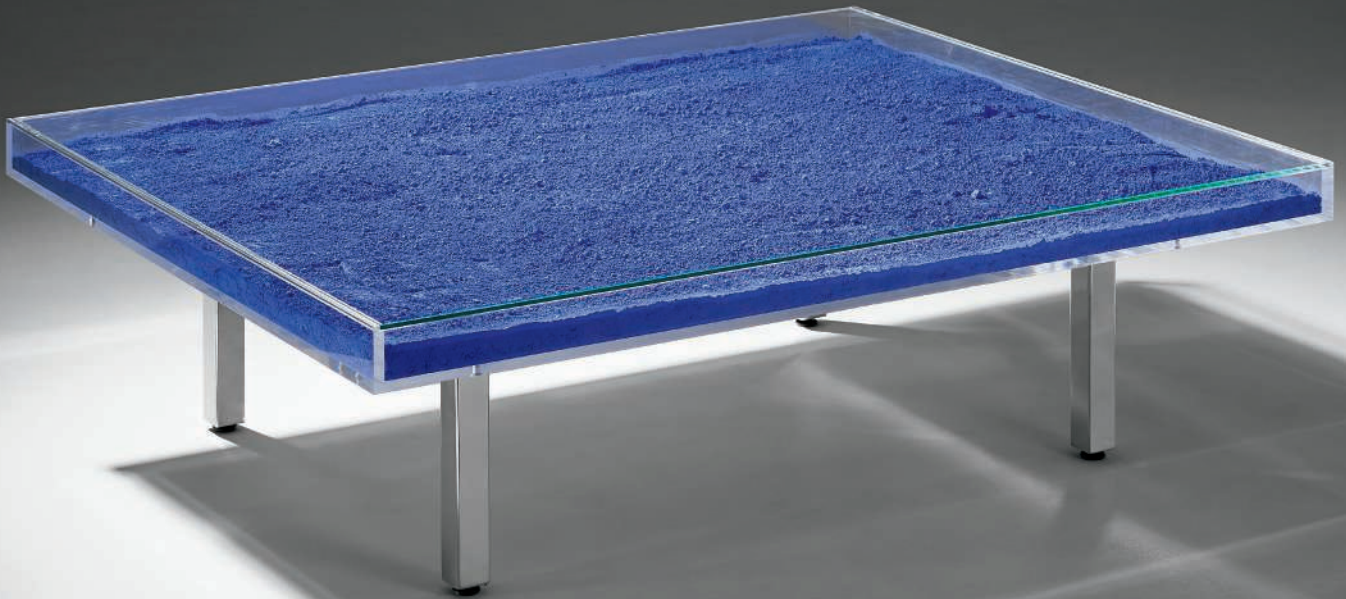
£10,000-15,000 \$14,500-21,700 €12,800-19,300

Provenance

Private collection, London

Literature

Barbara Bloemink and Joseph Cunningham, *Design ≠ Art: Functional Objects from Donald Judd to Rachel Whiteread*, exh. cat., Cooper-Hewitt Design Museum, New York, 2004, p. 27, fig. 14



**152. Fernando Campana and
Humberto Campana** b. 1961 and b. 1953

'Sushi Buffet' sideboard, from the 'Sushi' collection, 2011
Carpet, rubber, ethylene vinyl acetate (EVA), fabric,
stainless steel.

70 x 200 x 40 cm (27½ x 78¾ x 15¾ in.)

Produced by Estudio Campana, Brazil. Number 6
from the edition of 8 plus 4 artist's proofs.

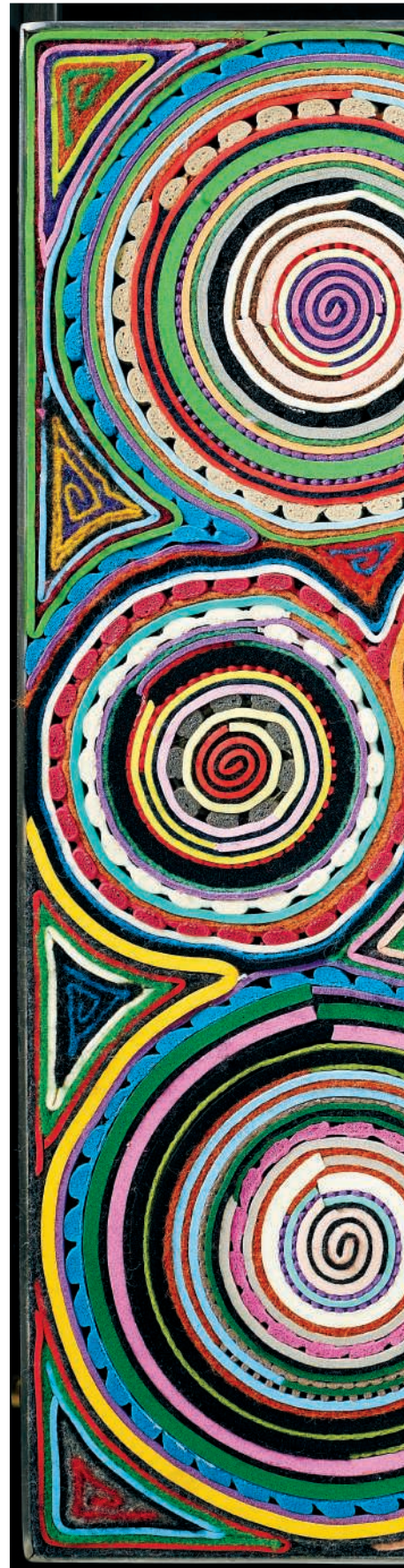
Estimate

£40,000-50,000 \$57,900-72,400 €51,400-64,200



‘São Paulo is a very textural city. It is this texture that makes it such a big mess with so many different volumes, shapes and colours. We are always interested in investigating these aspects of our town. Some things you can find everywhere in the world, but there are also things that seem very particular to São Paulo. We try to bring these characteristics out in our work, and often in a very literal way.’

Fernando Campana and Humberto Campana





153. Ron Arad b. 1951

'Creature Comfort', 1992

Polished stainless steel, woven stainless steel.

75 x 40.6 x 32 cm (29½ x 15⅞ x 12⅝ in.)

Produced by One Off Ltd., London, UK. From the edition of 10 plus 3 artist's proofs.

Estimate

£15,000-20,000 \$21,700-28,900 €19,300-25,700

Provenance

Galleria Internos, Milan, 1994

Acquired from the above by the present owner

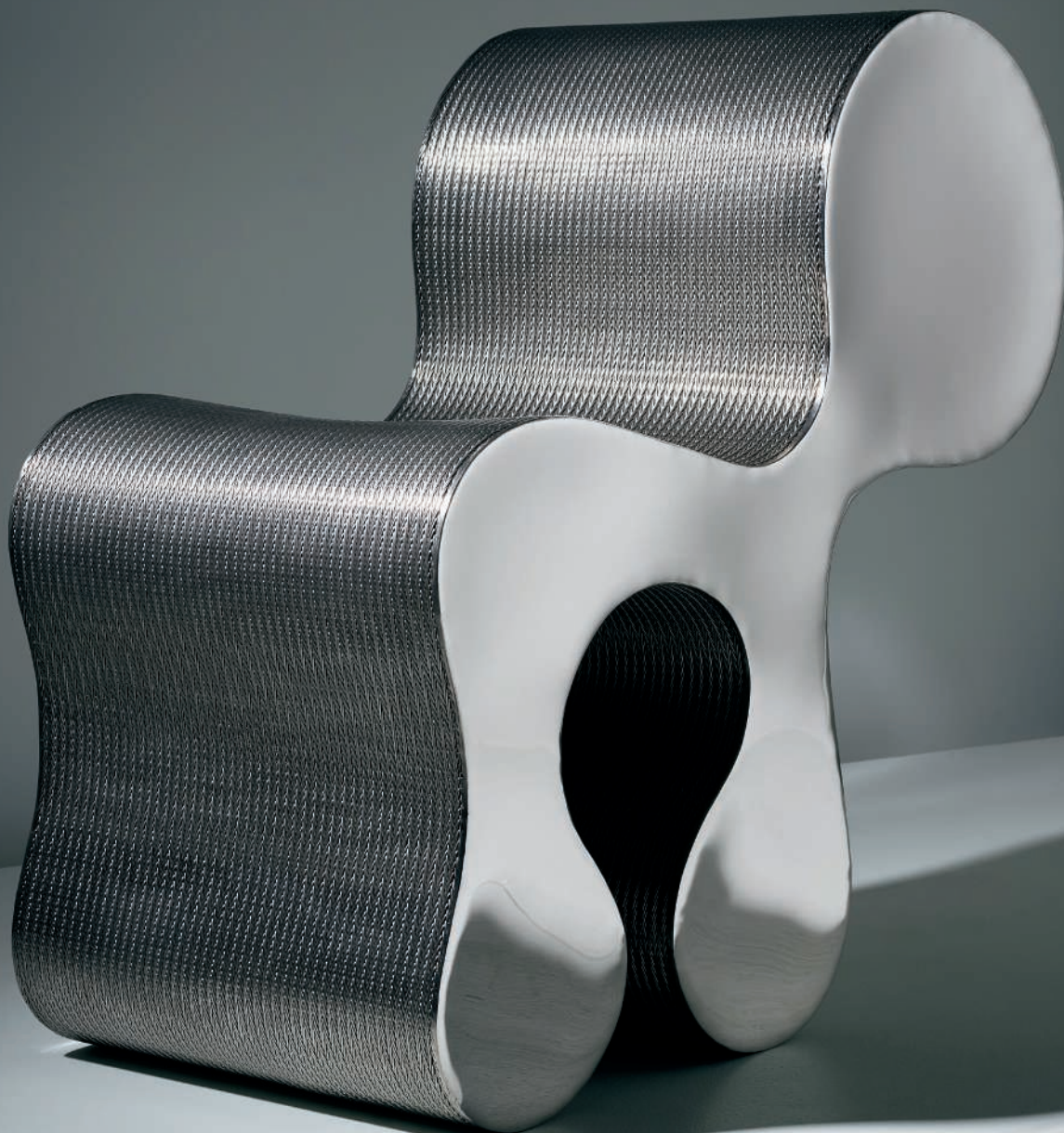
Exhibited

'Ron Arad Studio', Galleria Internos, Milan, 1994

Literature

'Ron Arad, Sedili in acciaio inossidabile', *Domus*, no. 741, September 1992, p. 64 for an image and a drawing

Phillips wishes to thank Caroline Thorman from Ron Arad Associates for her assistance with the cataloguing of the present lot.



154. Atelier Van Lieshout est. 1995

'Sensory Deprivation Skull', circa 2007
Painted reinforced fibreglass, sheepskin.
130 x 100 x 140 cm (51½ x 39¾ x 55½ in.)
Produced by Atelier Van Lieshout, the Netherlands.
From the edition of 10.

Estimate

£20,000-30,000 \$28,900-43,400 €25,700-38,500

Provenance

Carpenters Workshop Gallery, London

Literature

Sophie Lovell, *Limited Edition: Prototypes, One-Offs and Design Art Furniture*, Basel, 2009, p. 200
Gareth Williams, *Telling Tales: Fantasy and Fear in Contemporary Design*, exh. cat., Victoria and Albert Museum, London, 2009, p. 106. fig. 69



155. Cesare Casati b. 1936

Rare 'Uovo Orizzontale' table lamp, 1967

Glazed ceramic.

16 x 33 x 23 cm (6¼ x 12¾ x 9 in.)

Manufactured by Ceramiche Franco Pozzi, Gallarate, Italy. Underside printed with manufacturer's label COLLEZIONE/CERAMICA/FRANCO POZZI/GALLARATE ITALY.

Estimate

£3,000-4,000 \$4,300-5,800 €3,900-5,100

Literature

'Eurodomus 2, Lampade', *Domus*, no. 463, June 1968, p. 64, fig. 7

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 262

Fulvio Ferrari and Napoleone Ferrari, *Light: Lamps 1968-1973: new Italian design*, Turin, 2002, fig. 26





156. **Alessandro Mendini and Shiro Kuramata**

b. 1931 and 1934-1991

'100% Make Up' lidded vase, model no. 47, 1992
Porcelain.

38 cm (14 $\frac{7}{8}$ in.) high

Manufactured by Selmann Company, Weiden, Germany and Decoritalia, Calenzano, Italy for Alessi, Cusinallo, Italy. Number 52 from the edition of 100. Underside printed ALESSI/TENDENTSE/100%/04652/10000/MADE IN GERMANY/1992.

Estimate

£2,000-3,000 \$2,900-4,300 €2,600-3,900

Literature

Alessandro Mendini, Alberto Alessi, et al., *Alessandro Mendini and La Fabbrica Estetica*, Cusinallo, 1992, p. 323, no. 47, p. 432, no. 47

Shiro Kuramata and Ettore Sottsass, exh. cat., 21_21 Design Sight, Tokyo, 2011, pp. 202, 213

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 383, fig. 617



157. Yonel Lebovici 1937-1998

‘Épingle de Nourrice’ standard lamp, 1980

Painted cast iron, chromium-plated tubular steel,
chromium-plated steel.

221.8 x 48 x 25 cm (87³/₈ x 18⁷/₈ x 9⁷/₈ in.)

Number 6 from the edition of 10 plus 2 artist's proofs.
Incised with artist's signature *Lebovici Y./6*.

Estimate

£25,000-35,000 \$36,200-50,600 €32,100-44,900

Literature

Michèle Chartier, *Yonel Lebovici, Sculpteur de haut
niveau*, Paris, 1995, p. 63, no. 28 bis

Charlotte and Peter Fiell, eds., *1000 Lights*,

Volume 2: 1960 to Present, Cologne, 2005, p. 229

The present lot has been registered in the Lebovici
Committee Database.



158. Franz West 1947-2012

'Privat-Lampe des Künstlers II' standard lamp, designed 1989

Painted iron chain, copper.

198.5 cm (78⅞ in.) high

Manufactured by Metamemphis, Milan, Italy.

Underside of base with manufacturer's metal label incised *METAMEMPHIS/FRANZ WEST/N° 426*.

Estimate

£4,000-6,000 \$5,800-8,700 €5,100-7,700



159. Shiro Kuramata 1934-1991

Early 'Expanded Metal Chair', model no B.I.-86, circa 1986

Painted steel mesh, painted tubular steel.

85 x 52.5 x 57 cm (33½ x 20⅝ x 22½ in.)

Manufactured by Terada Tekkojo for Idée, Tokyo, Japan.

Estimate

£2,500-3,500 \$3,600-5,100 €3,200-4,500

Provenance

Pastoe, the Netherlands, gifted by the designer, circa 1986

Acquired from the above by the present owner

Literature

'Shiro Kuramata 1987', *Idée*, sales catalogue, Tokyo, 1987, n.p.

Arata Isozaki and Ettore Sottsass, *Shiro Kuramata 1967-1987*, Tokyo, 1988, p. 104

Shiro Kuramata 1934-1991, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, p. 180, fig. 3

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 344, fig. 455

160. Shiro Kuramata 1934-1991

Set of six 'Apple Honey' chairs, circa 1985
Chromium-plated tubular metal, painted metal,
leather.
Each: 48.1 x 71.5 x 53 cm (18 $\frac{7}{8}$ x 28 $\frac{1}{8}$ x 20 $\frac{7}{8}$ in.)
Manufactured by UMS Pastoe, Japan and the
Netherlands. Underside of four chairs with
manufacturer's plastic label *PASTOE/MADE
IN HOLLAND*.

Estimate
£10,000-15,000 \$14,500-21,700 €12,800-19,300

Literature

Arata Isozaki and Ettore Sottsass, *Shiro Kuramata 1967-1987*,
Tokyo, 1988, p. 94
Shiro Kuramata 1934-1991, exh. cat., Hara Museum of
Contemporary Art, Tokyo, 1996, p. 175, fig. 6, p. 174, figs. 2-3
Shiro Kuramata and Ettore Sottsass, exh. cat., 21_21 Design
Sight, Tokyo, 2011, pp. 194, 210
Gert Staal and Anne van der Zwaag, *Pastoe 100 years of
design innovation*, Rotterdam, 2013, p. 219
Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London,
2013, p. 335, fig. 414



161. Martin Szekely b. 1956

'P.P.C.' table, 2006

Pearl grey Corian®, steel.

75 x 143 x 143 cm (29½ x 56¼ x 56¼ in.)

Number 7 from the edition of 8 plus 2 artist's proofs and 2 prototypes. Underside inscribed in marker *Martin Szekely/ 7 / 8 / 2006*.

Estimate

£20,000-25,000 \$28,900-36,200 €25,700-32,100

Provenance

Galerie kreò, Paris

Phillips de Pury & Company, New York, 'The World of Muriel Brandolini', 21 October, 2011, lot 119

Private collection, New York



**162. Fernando Campana and
Humberto Campana** b. 1961 and b. 1953

'Alligator Banquete' chair, 2012

Stuffed leather alligators, metal frame.

Approximately 90.2 x 144.8 x 99.1 cm (35½ x 57 x 39 in.)

Produced by Estudio Campana, Brazil. Number 9 from
the edition of 35. Underside with embroidered label
CAMPANA/ALLIGATOR IN LEATHER/# 9 / 35.

Estimate

£18,000-22,000 \$26,000-31,800 €23,100-28,300

Provenance

Freidman Benda, New York

Private collection, US





163. Yonel Lebovici 1937-1998

'Fiche Mâle' lamp, 1977

Chromium-plated aluminium.

36.5 x 303 x 36.7 cm (14³/₈ x 119¹/₄ x 14¹/₂ in.) fully extended

Number 27 from the edition of 30 plus 2 artist's proofs.

Incised with artist's signature *Lebovici Y./27*.

Estimate

£20,000-30,000 \$28,900-43,400 €25,700-38,500

Literature

Michèle Chartier, *Yonel Lebovici, Sculpteur de haut niveau*, Paris, 1995, pp. 64-65

Delphine and Yorane Lebovici, *Yonel Lebovici: 1937-1998*, exh. cat., Galerie Chastel-Maréchal, Paris, 2003, n.p.

Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 2: 1960 to Present*, Cologne, 2005, p. 228

Jean-Louis Gaillemain, ed., *Design Contre Design: Deux siècles de créations*, exh. cat., Galerie Nationale du Grand Palais, Paris, 2007, p. 246

Yonel Lebovici, un univers surréaliste, exh. cat., Galerie Chastel-Maréchal, Paris, 2014, pp. 43, 46-47, 112, back cover

The present lot has been registered in the Lebovici Committee Database.



164. Jacques Quinet 1918-1992

Table lamp, designed for Niels Onstad's apartment, Neuilly-sur-Seine, 1972
Chromium-plated steel, cellulose shade, acrylic.
51.2 cm (20 $\frac{1}{8}$ in.) high, 39.8 cm (15 $\frac{5}{8}$ in.) diameter including shade

Estimate
£6,000-8,000 \$8,700-11,600 €7,700-10,300

Provenance
Niels Onstad, Neuilly-sur-Seine, 1972
Kameran Khosrovani, Paris
Acquired from the above by the present owner, Paris, 2010

Exhibited

'Jacques Quinet, La recherche de la forme pure',
Galerie Arcanes, Paris, 17 September-30 October, 2010

Literature

Guitemie Maldonado, *Jacques Quinet*, Paris, 2000,
p. 66 for the apartment interior, illustrated p. 186
Jacques Quinet 1918-1992: La recherche de la forme pure, exh. cat., Galerie Arcanes, Paris, 2010,
illustrated p. 10

**165. Fernando Campana
and Humberto Campana**

b. 1961 and b. 1953

'Lupa' chair, 2011

Gilded bronze, synthetic fur.

82.5 x 40.7 x 41 cm (32½ x 16 x 16⅛ in.)

Produced by Estudio Campana, Brazil. Number

21 from the edition of 35 plus 2 artist's proofs.

Reverse with metal label incised *Campana/21 / 35*.

Estimate

£12,000-18,000 \$17,400-26,000 €15,400-23,100



166. Poul Henningsen 1894-1967

Early and rare ceiling light, type 3/3 shades, circa 1926
Copper.
22 cm (8 $\frac{5}{8}$ in.) high, 30 cm (11 $\frac{3}{4}$ in.) diameter
Manufactured by Louis Poulsen, Copenhagen, Denmark.

Estimate

£10,000-15,000 \$14,500-21,700 €12,800-19,300

Provenance

Poul and Inger Henningsen, private residence, Usseørd
Inger Henningsen, Kokkedal
Thence by descent to Tove Kemp and Peter August Johansen
Acquired from the above by the present owner

Literature

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light
Years Ahead: The Story of the PH Lamp*, Copenhagen,
2000, pp. 126-27





167. Hans J. Wegner 1914-2007

Pair of 'Ox' lounge armchairs, model no. AP-46 and stool, model no. AP-49, 1960

Chromium-plated metal, chromium-plated tubular metal, fabric, leather.

Each armchair: 87 x 97 x 99 cm (34¼ x 38¼ x 38⅞ in.)

Stool: 35 x 76 x 45 cm (13¾ x 29⅞ x 17¾ in.)

Manufactured by AP Stolen, Copenhagen, Denmark.

Estimate

£15,000-25,000 \$21,700-36,200 €19,300-32,100

Provenance

Private collection, Denmark

Literature

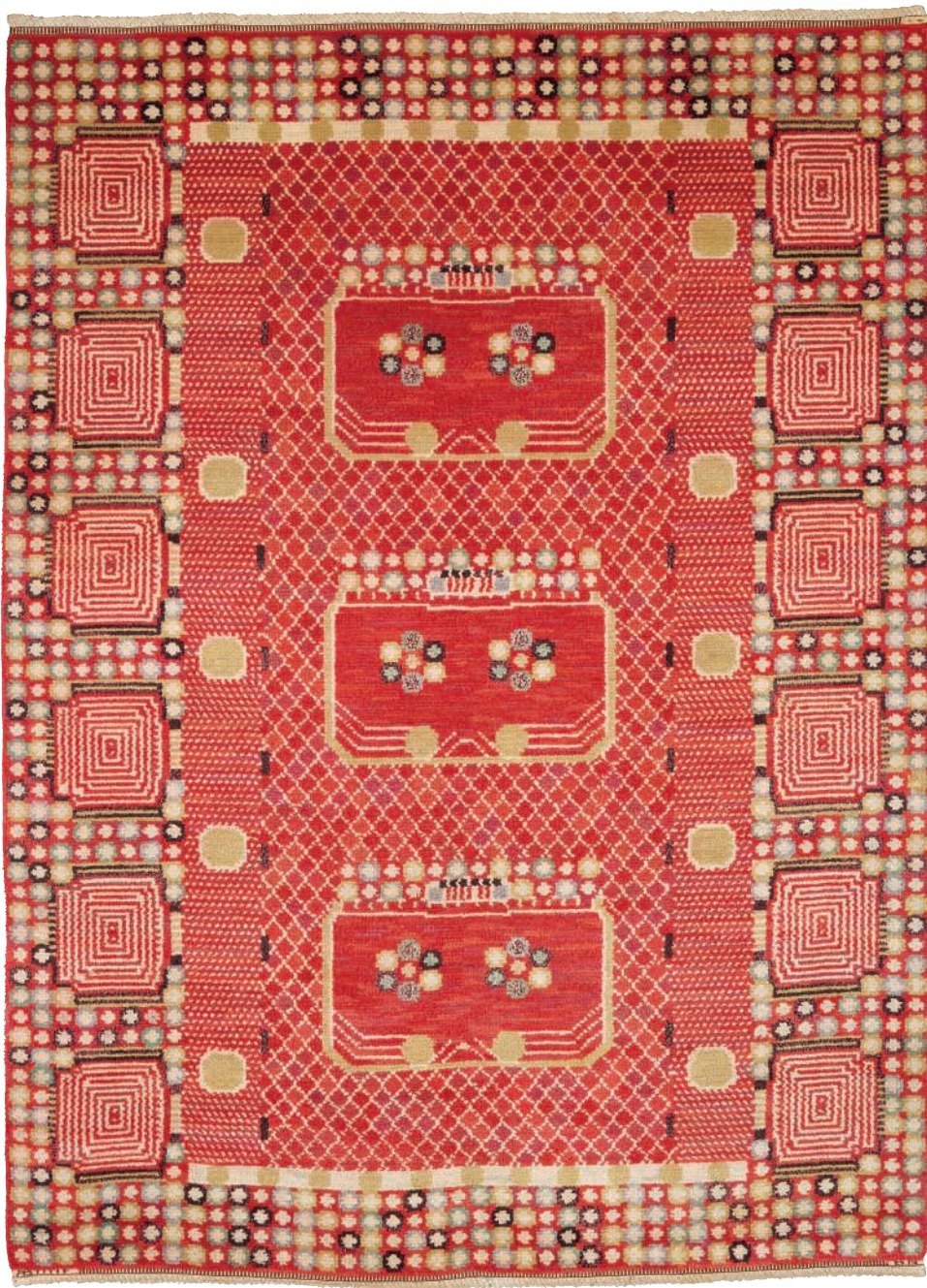
Ulf Hård af Segerstad, *Modern Scandinavian Furniture*, Copenhagen, 1963, p. 89 for the armchair

Johan Møller Nielson, *Sitting Pretty: wegner en dansk møbelkunstner*, Copenhagen, 1965, pp. 11, 71-72 for the armchair

Jens Bernsen, *Hans J. Wegner: Om Design*, exh. cat., Dansk Design Centre, Copenhagen, 1995, pp. 19, 23, 42-43, 81, 113 for images and a technical drawing of the armchair

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 121

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 79-82, 210-11 for the armchair



168. Barbro Nilsson 1899-1983

'Krabban' (Crab) rug, designed 1947
Handwoven wool on a linen warp.
260 x 190 cm (102 $\frac{3}{8}$ x 74 $\frac{3}{4}$ in.)
Produced by Märta Måås-Fjetterström AB, Båstad, Sweden,
woven by Erna Stefansson and Ebba Persson. Woven with
manufacturer's mark *AB MMF* and artist's initials *BN*.

Estimate

£15,000-20,000 \$21,700-28,900 €19,300-25,700

Literature

Tyra Carolina Lundgren, *Märta Måås-Fjetterström och
väv-verkstaden i Båstad*, Stockholm, 1968, fig. 51

Phillips wishes to thank Angelica Persson and
Martin Chard from Märta Måås-Fjetterström AB for
their assistance with the cataloguing of the present lot.

169. Axel Einar Hjorth 1888-1959

Set of eight high-back chairs, from the 'Lovö' series,
circa 1932
Pine, iron, fabric.
Each: 95.5 x 50.7 x 47.5 cm (37 $\frac{5}{8}$ x 19 $\frac{7}{8}$ x 18 $\frac{3}{4}$ in.)
Produced by AB Nordiska Kompaniet, Stockholm,
Sweden.

Estimate

£18,000-24,000 \$26,000-34,700
€23,100-30,800

Literature

Christian Björk, Thomas Ekström and Eric Ericson,
Axel Einar Hjorth: Möbelarkitekt, Stockholm, 2009,
p. 130 for the chair from the Lovö series



170. Eva Hild b. 1966

'Layer', 2009

Stoneware, surface treated with Kaolin and Silicate.

61 x 83.8 x 63.5 cm (24 x 33 x 25 in.)

Signed and dated by the artist *EVA HILD 2009*.

Estimate

£10,000-15,000 \$14,500-21,700 €12,800-19,300 ± ♠

Provenance

Acquired directly from the artist by the present owner



Alternative view of piece





171. Hans J. Wegner 1914-2007

Pair of early 'Peacock' armchairs, circa 1947
 Ash wood, teak, paper cord.
 Each: 106.8 x 76.5 x 72 cm (42 x 30 $\frac{1}{8}$ x 28 $\frac{3}{8}$ in.)
 Manufactured by Johannes Hansen, Denmark.
 Each underside branded JOHANNES HANSEN/
 COPENHAGEN/DENMARK.

Estimate

£8,000-12,000 \$11,600-17,400 €10,300-15,400

Literature

Svend Erik Møller and Viggo Sten Møller, *Dansk Møbelkunst, Københavns snedkerlaugs møbeludstilling 1927-1951*, Copenhagen, 1951, p. 90
 Johan Møller Nielson, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, pp. 42, 98, 103, 106
 Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, pp. 15-17
 Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 106, p. 107 for an image and a technical drawing
 Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 2*, Copenhagen, 2007, p. 90
 Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 49-50, 66, 73, 80, 82, 85, 101

172. Børge Mogensen 1914-1972

Unique chest of drawers, designed for the 'Copenhagen Cabinetmakers' Guild' exhibition, 1947

Mahogany, brass.

144.6 x 90.2 x 59.6 cm (56⅞ x 35½ x 23½ in.)

Executed by master cabinetmaker Erhard Rasmussen, Copenhagen, Denmark.

Estimate

£15,000-20,000 \$21,700-28,900 €19,300-25,700

Provenance

'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen

Private collection, acquired from the above, 1947

Acquired from the above by the present owner

Exhibited

'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 26 September-12 October, 1947, stand 12

Literature

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*, Volume 3: 1947-1956, Copenhagen, 1987, illustrated p. 33





173. Hans J. Wegner 1914-2007

Set of twelve 'The Chair' armchairs, designed 1949
Mahogany, leather.

Each: 75.8 x 63.2 x 52.8 cm (29 $\frac{7}{8}$ x 24 $\frac{7}{8}$ x 20 $\frac{3}{4}$ in.)

Executed by cabinetmaker Johannes Hansen,
Copenhagen, Denmark. Underside of ten chairs branded
with manufacturer's logo and label *CABINETMAKER*
JOHANNES HANSEN/COPENHAGEN/DENMARK
and five chairs also branded with 2.

Estimate

£30,000-40,000 \$43,400-57,900 €38,500-51,400

Literature

'9 nona triennale di milano', *Domus*, no. 259,
June 1951, p. 29

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*,
Volume 3: 1947-1956, Copenhagen, 1987, pp. 99-101

Jens Bernsen, *Hans J Wegner: om Design*, exh. cat.,
Dansk Design Center, Copenhagen, 1995, pp. 13, 15,
24-25, 70, 92, 101, 111

Christian Holmsted Olesen, *Wegner: just one good*
chair, exh. cat., Design Museum Denmark, Copenhagen,
2014, pp. 6, 14, 16, 52, 63, 66, 82, 90, 127-36



174. Hans J. Wegner 1914-2007

Armchair, designed for the City Council Chamber, Aarhus City Hall, circa 1941
Mahogany, leather.
88.5 x 68.5 x 57.5 cm (34 $\frac{7}{8}$ x 26 $\frac{7}{8}$ x 22 $\frac{5}{8}$ in.)
Executed by master cabinetmaker Michael Laursen, Copenhagen, Denmark.

Estimate

£5,000-7,000 \$7,200-10,100 €6,400-9,000

Provenance

Aarhus City Hall, Aarhus

Literature

Johan Møller Nielson, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, p. 17
Poul Erik Tøjner and Kjeld Vindum, *Arne Jacobsen, Arkitekt & Designer*, Copenhagen, 2001, p. 105
Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, p. 39

175. Mogens Koch 1898-1992

Important worktable, designed circa 1935,
executed 1942-1952
Mahogany, brass.
75.5 x 188.2 x 93.2 cm (29¾ x 74½ x 36¾ in.)
Executed by cabinetmaker N. C. Jensen Kjær,
Denmark. From the production of 6.

Estimate

£20,000-30,000 \$28,900-43,400 €25,700-38,500

Provenance

Private collection, Sønderjylland, Denmark
Acquired from the above by the present owner

Literature

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*,
Volume 2: 1937-1946, Copenhagen, 1987, p. 57
for an image and a technical drawing
Holmsted Olesen, eds., *Mesterværker: 100 års
dansk møbelsnedkeri*, Copenhagen, 2000, p. 144
Arne Karlsen, *Danish Furniture Design: in the
20th Century*, Volume 2, Copenhagen, 2007, p. 30

The present model was exhibited at the 'Copenhagen
Cabinetmakers' Guild', Charlottenborg, Copenhagen,
15 September – 2 October 1938, entrance hall.

The present model was exhibited at the 'Copenhagen
Cabinetmakers' Guild', Charlottenborg, Copenhagen,
15 September – 2 October 1938, entrance hall.

In the mid-1930s, six examples of the present model
worktable were executed with a leather covered
table top; four of which were executed in mahogany
and two others in oak. From 1942 to 1952 another six
examples were executed with a simple wooden table
top, all in mahogany, including the present lot.





176. Poul Henningsen 1894-1967

Pair of wall lights, circa 1934

Nickel-plated tubular brass, tubular aluminium,
painted aluminium, coloured glass, Bakelite.
Each: 37.6 x 12.5 x 7.2 cm (14¾ x 4⅞ x 2⅞ in.)
Manufactured by Louis Poulsen, Copenhagen,
Denmark.

Estimate

£7,000-10,000 \$10,100-14,500 €9,000-12,800

Literature

Tina Jørstian and Poul Erik Munk Nielsen, eds.,
Light Years Ahead: The Story of the PH Lamp,
Copenhagen, 2000, p. 245



177. Barbro Nilsson 1899-1983

'Snäckorna' (Snails/Sea Shells) rug, designed 1943, executed circa 1960

Handwoven wool on a linen warp.

349.2 x 246.1 cm (137½ x 96¾ in.)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden, woven by Alfild Svensson and Ingeborg Johansson. Together with a certificate of authenticity from Märta Måås-Fjetterström AB.

Estimate

£15,000-20,000 \$21,700-28,900 €19,300-25,700

Provenance

Märta Måås-Fjetterström AB, Båstad, Sweden

Acquired from the above by the present owner, 2014

Literature

Tyra Carolina Lundgren, *Märta Måås-Fjetterström och väv-verkstaden i Båstad*, Stockholm, 1968, fig. 48 for the design

Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström, exh. cat., Liljevalchs konsthall, Stockholm, 2009, p. 145

Phillips wishes to thank Angelica Persson and Martin Chard from Märta Måås-Fjetterström AB for their assistance with the cataloguing of the present lot.

178. Hans J. Wegner 1914-2007

Pair of rare 'Web' lounge chairs, model no. JH719, circa 1968

Painted beech, rope, fabric, copper.

Each: 102 x 86.5 x 89.5 cm (40 $\frac{1}{8}$ x 34 x 35 $\frac{1}{4}$ in.)

Executed by cabinetmaker Johannes Hansen, Copenhagen, Denmark. Underside of one armchair with manufacturer's metal label with logo and *JOHANNES HANSEN/COPENHAGEN-DENMARK/TLF. (01) 69 42 00/DESIGN: H. J. WEGNER.*

Estimate

£15,000-25,000 \$21,700-36,200 €19,300-32,100

Provenance

Private collection, Denmark

Literature

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, p. 70





179. Finn Juhl 1912-1989

Set of twelve dining chairs, model no. FJ 51, 1951
Stained teak, leather.
Each: 81 x 55 x 57.6 cm (31 $\frac{1}{8}$ x 21 $\frac{1}{8}$ x 22 $\frac{5}{8}$ in.)
Executed by master cabinetmaker Niels Vodder,
Copenhagen, Denmark. Underside of two chairs
branded *CABINETMAKER NIELS VODDER/
COPENHAGEN DENMARK/DESIGN: FINN JUHL.*

Estimate

£12,000-18,000 \$17,400-26,000 €15,400-23,100

Provenance

Private collection, Denmark

Literature

Niels Vodder Furniture, sales catalogue,
Copenhagen, 1959, p. 3
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*,
Volume 3: 1947-1956, Copenhagen, 1987, p. 199
Patricia Yamada, ed., *Finn Juhl Memorial
Exhibition*, exh. cat., Osaka, 1990, pp. 66-69, no. 38
Esbjørn Hiort, *Finn Juhl: Furniture, Architecture*,
Applied Art, Copenhagen, 1990, pp. 10, 31



180. Finn Juhl 1912-1989

Extendable dining table, model no. FJ 56, 1956
Teak.
71.3 x 235 x 125.2 cm (28 $\frac{1}{8}$ x 92 $\frac{1}{2}$ x 49 $\frac{1}{4}$ in.) fully
extended
Executed by master cabinetmaker Niels Vodder,
Copenhagen, Denmark. Underside branded
*NIELS VODDER CABINETMAKER/COPENHAGEN
DENMARK.*

Estimate

£8,000-12,000 \$11,600-17,400 €10,300-15,400

Literature

Niels Vodder Furniture, sales catalogue,
Copenhagen, 1959, p. 22
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*,
Volume 3: 1947-1956, Copenhagen, 1987, p. 391



Table fully extended



181. Alvar Aalto 1898-1976

Set of three ceiling lights, model no. A335, designed 1955
Painted tubular metal, painted metal, brass.
Each: 30 cm (11¾ in.) diameter, variable drop
Manufactured by Valaisinpaja Oy, Finland.
Inside of each shade with manufacturer's paper label VALAISINPAJA/A335B/60W.

Estimate

£6,000-8,000 \$8,700-11,600 €7,700-10,300

Provenance

Private collection, Piemonte, Italy

Literature

Aarno Ruusuvuori, ed., *Alvar Aalto: 1898-1976*, exh. cat., The Museum of Finnish Architecture, Helsinki, 1978, p. 163, fig. 232
Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 120-21
Thomas Kellein, ed., *alvar & aino aalto. design, collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 182

182. Junzo Sakakura 1901-1969

Pair of early lounge chairs, model no. 5016, designed 1957, produced 1964-1988
Teak-laminated plywood, fabric.
Each: 64.3 x 55.5 x 69 cm (25³/₈ x 21⁷/₈ x 27¹/₈ in.)
Manufactured by Tendo Mokko, Tokyo, Japan. Reverse of one chair with manufacturer's plastic logo label and *TENDO*.

Estimate

£4,000-6,000 \$5,800-8,700 €5,100-7,700

Provenance

Daisaku Cho, Japan
Private collection, Japan

Literature

Charlotte and Peter Fiell, eds., *Decorative Art 70s*, Cologne, 2000, p. 99 for the chairs
Junzo Sakakura, *Architect: Living in Modernism: Housing, Furniture and Design*, Tokyo, 2009, p. 99, fig. 204, p. 100, p. 134, fig. 192, p. 138, fig. 197, p. 140, ref. 23, p. 141, fig. 196, p. 165 for a technical drawing, a prospectus and images





183. **Alvar Aalto** 1898-1976

'Angel's Wing' standard lamp, model no. A805, circa 1954
 Painted metal, brass, tubular brass, leather-bound metal.
 169 cm (66½ in.) high
 Manufactured by Valaistustyö Ky, Helsinki, Finland.
 Stamped with *Valaistustyö A 805*.

Estimate

£7,000-10,000 \$10,100-14,500 €9,000-12,800

Literature

Gerhard Krohn and Klaus Halmburger, *Lampen und Leuchten, Ein Internationaler Formenquerschnitt*, Munich, 1962, p. 40, fig. 130
 'Alvar Aalto', *Domus*, no. 435, February 1966, p. 5, fig. 22 for a drawing
 'Artek, Finlandia', *Domus*, no. 440, July 1966, n.p.
 Thomas Kellein, ed., *alvar & aino aalto. design, collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 186

184. Alvar Aalto 1898-1976

Tea trolley, model no. 900, circa 1937
Birch-veneered plywood, painted birch-veneered plywood, bent laminated birch, birch, rubber, cane.
58.6 x 91 x 66.2 cm (23 $\frac{1}{8}$ x 35 $\frac{7}{8}$ x 26 $\frac{1}{8}$ in.)
Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, for Artek, Finland.

Estimate

£3,000-4,000 \$4,300-5,800 €3,900-5,100

Literature

Eva B. Ottillinger, *Alvar Aalto, Möbel: Die Sammlung Kosssdorff*, Vienna, 2002, p. 49, fig. 42
Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 88, 175
Thomas Kellein, ed., *alvar & aino aalto. design, collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 107

185. Tapio Wirkkala 1915-1985

Set of four 'Nikke' dining chairs, model no. 9019, circa 1958
Rhythmic laminated-birch plywood, nickel-plated tubular steel, rubber.
Each: 78.1 x 50.5 x 49.6 cm (30 $\frac{3}{4}$ x 19 $\frac{7}{8}$ x 19 $\frac{1}{2}$ in.)
Manufactured by Askö Oy, Finland.

Estimate

£6,000-8,000 \$8,700-11,600 €7,700-10,300

Literature

Charlotte and Peter Fiell, *Design of the 20th Century*, Cologne, 1999, p. 734
Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala - eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, p. 378, fig. 493, p. 380
Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 672





186. Alvar Aalto 1898-1976

Early vase, model no. 9750, from the 'Eskimoerindens skinnbuxa' sketch series, circa 1937

Mould-blown coloured glass.

14.2 cm (5½ in.) high

Produced at the Karhula Glassworks by Karhula-Iittala, Finland.

Estimate

£7,000-9,000 \$10,100-13,000 €9,000-11,600 ±

Provenance

Wright, Chicago, 'The Lyrical Line', 23 May, 2006, lot 912

Literature

Alvar and Aino Aalto as Glass Designers, exh. cat., Iittala Glass Museum, Sävyaino, 1988, cat. no. 46

Jennifer Hawkins Opie, *Scandinavia: Ceramics & Glass in the Twentieth Century*, London, 1989, p. 23, fig. 189

Pikko Tukkanen, *Alvar Aalto Designer*, Vammala, 2002, pp. 148, 200-201

Kaisa Koivisto and Uta Lauren, *Suomalaisen Taidelasin Kultakausi*, Helsinki, 2013, p. 58

Kaisa Koivisto and Pekka Korvenmaa, eds., *Glass from Finland in the Bischofberger Collection*, exh. cat.,

Fondazione Giorgio Cini, Venice, 2015, pp. 136, 396, no. 56



187. Alvar Aalto 1898-1976

Early vase, model no. 9750, from the 'Eskimoerindens skinnbuxa' sketch series, circa 1937

Mould-blown coloured glass.

14.2 cm (5½ in.) high

Produced at the Karhula Glassworks by Karhula-Iittala, Finland.

Estimate

£7,000-9,000 \$10,100-13,000 €9,000-11,600 ±

Provenance

Phillips de Pury & Luxembourg, New York, '20-19th Century Design Art', 11 December 2002, lot 49

Literature

Alvar and Aino Aalto as Glass Designers, exh. cat.,

Iittala Glass Museum, Sävyaino, 1988, cat. no. 46

Jennifer Hawkins Opie, *Scandinavia: Ceramics & Glass*

in the Twentieth Century, London, 1989, p. 23, fig. 189

Pikko Tukkanen, *Alvar Aalto Designer*, Vammala, 2002, pp. 148, 200-201

Kaisa Koivisto and Uta Lauren, *Suomalaisen Taidelasin Kultakausi*, Helsinki, 2013, p. 58

Kaisa Koivisto and Pekka Korvenmaa, eds., *Glass*

from Finland in the Bischofberger Collection, exh.

cat., Fondazione Giorgio Cini, Venice, 2015, pp. 138, 396, no. 59





188. Nanna Ditzel 1923-2005

Pair of 'Ring' easy chairs, 1958

Wenge wood, fabric.

Each: 65 x 85 x 67.5 cm (25 $\frac{5}{8}$ x 33 $\frac{1}{2}$ x 26 $\frac{5}{8}$ in.)

Executed by master cabinetmaker Kolds Savværk, Denmark.

Estimate

£8,000-12,000 \$11,600-17,400 €10,300-15,400

Literature

Mobilia, no. 31, 1958, p. 2

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 167



189. Piet Hein 1905-1996

Set of six bar stools, model no. FL 9511, 1961

Chromium-plated tubular metal, chromium-plated metal, leather.

Each: 82 cm (32 $\frac{1}{4}$ in.) high, 35 cm (13 $\frac{3}{4}$ in.) diameter

Manufactured by Fritz Hansen, Copenhagen, Denmark. Each underside incised GLYB.

Estimate

£10,000-15,000 \$14,500-21,700 €12,800-19,300

Literature

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 76

190. Ilmari Tapiovaara 1914-1999

Pair of rare 'Pirkka' easy chairs, 1960
Stained pine, ebonised pine.
Each: 74.5 x 57 x 59 cm (29 $\frac{3}{8}$ x 22 $\frac{1}{2}$ x 23 $\frac{1}{4}$ in.)
Manufactured by Laukaan puu Ltd., Helsinki, Finland. Underside of each branded with manufacturer's mark and LP/LAUKAAN PUUOY/MADE IN FINLAND/TAPIOVAARA/DESIGN.

Estimate

£3,000-5,000 \$4,300-7,200 €3,900-6,400

Provenance

De Bijenkorf, Amsterdam, 1960s
Thence by descent to the present owner, The Hague

Literature

'Le immagini più significative della prima Eurodomus, La casetta Finlandese', *Domus*, no. 440, July 1966, n.p.
Pekka Korvenmaa, *Ilmari Tapiovaara*, Salamanca, 1997, p. 137, fig. 249

The present model was exhibited at the 'First Eurodomus', Genoa, Italy, 30 April-15 May, 1966.

191. Ilmari Tapiovaara 1914-1999

Two low tables, 1960
Stained pine.
Small: 23.7 x 70 x 69.5 cm (9 $\frac{3}{8}$ x 27 $\frac{1}{2}$ x 27 $\frac{3}{8}$ in.)
Large: 23.7 x 190 x 69.5 cm (9 $\frac{3}{8}$ x 74 $\frac{3}{4}$ x 27 $\frac{3}{8}$ in.)
Manufactured by Laukaan puu Ltd., Helsinki, Finland. Each underside branded with manufacturer's mark and LP/LAUKAAN PUUOY/MADE IN FINLAND/TAPIOVAARA/DESIGN.

Estimate

£3,000-5,000 \$4,300-7,200 €3,900-6,400

Provenance

De Bijenkorf, Amsterdam, 1960s
Thence by descent to the present owner, The Hague

Literature

Pekka Korvenmaa, *Ilmari Tapiovaara*, Salamanca, 1997, p. 194, fig. 469 for a similar example
Aila Svenskberg, *Ilmari Tapiovaara: life and design*, exh. cat., Design Museum, Helsinki, 2014, p. 88 for a similar example



**192. Preben Fabricius and
Jørgen Kastholm** 1931-1984 and 1931-2007

Early 'Grasshopper' chaise longue, model no. FK87,
designed 1968
Chromium-plated stainless steel, cane, leather, sheepskin.
89 x 69.2 x 146.5 cm (35 x 27¼ x 57⅝ in.)
Manufactured by Alfred Kill, Copenhagen, Denmark.

Estimate

£15,000-20,000 \$21,700-28,900 €19,300-25,700

Provenance

Dansk Møbelkunst, Copenhagen

Literature

Jerryll Habegger and Joseph H. Osman, *Sourcebook
of Modern Furniture*, New York, 1997, p. 36, fig. 2-21
for a similar example
Dansk Møbelkunst: The Anniversary Selection, Copenhagen
2012, p. 79 for a similar example
Judith Gura, *Design After Modernism: Furniture and Interiors
1970-2010*, London, 2012, p. 46 for a similar example





193. Gino Sarfatti 1912-1985

Pair of wall lights, model no. 225, circa 1957
 Painted aluminium, brass.
 Each: 24 x 38 x 40 cm (9½ x 14⅞ x 15¾ in.)
 Manufactured by Arteluce, Milan, Italy.

Estimate

£5,000-7,000 \$7,200-10,100 €6,400-9,000

Literature

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 412

194. Gio Ponti 1891-1979

Desk, model no. 646, 1959
 Walnut, walnut-veneered wood, plastic-laminated wood, walnut-veneered chip-wood, painted glass.
 77.5 x 136 x 69.4 cm (30½ x 53½ x 27¾ in.)
 Manufactured by Cassina, Meda, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate

£10,000-15,000 \$14,500-21,700 €12,800-19,300





195. Melchiorre Bega 1898-1976

Pair of armchairs, circa 1948

Stained beech, fabric.

Each: 78 x 62 x 58 cm (30¾ x 24¾ x 22⅞ in.)

Estimate

£5,000-7,000 \$7,200-10,100 €6,400-9,000

196. Gio Ponti 1891-1979

Corner sofa, 1945-1950

Stained walnut, fabric.

100 x 219 x 120 cm (39 $\frac{3}{8}$ x 86 $\frac{1}{4}$ x 47 $\frac{1}{4}$ in.)

Together with certificate of authenticity from the Gio Ponti Archives.

Estimate

£10,000-15,000 \$14,500-21,700 €12,800-19,300

Provenance

Private collection, Milan

197. Gio Ponti 1891-1979

Pair of armchairs, circa 1946

Stained walnut, fabric.

Each: 97 x 68 x 88 cm (38 $\frac{1}{4}$ x 26 $\frac{3}{4}$ x 34 $\frac{5}{8}$ in.)

Together with certificate of authenticity from the Gio Ponti Archives.

Estimate

£7,000-9,000 \$10,100-13,000 €9,000-11,600

Provenance

Private collection, Milan

Literature

Paolo Piccione, *Gio Ponti: le navi: il progetto degli interni navali, 1948-1953*, Viareggio, Italy, 2007, pp. 40, 43, 61, 63 for similar examples

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 203, fig. 437 for a similar example





198. Gio Ponti and Pietro Chiesa

1891-1979 and 1892-1948

Ceiling light, circa 1933

Tubular brass, brass, painted aluminium, opaque glass, glass.

55 cm (21 $\frac{5}{8}$ in.) high, 69 cm (27 $\frac{1}{8}$ in.) diameter

Manufactured by Luigi Fontana & C., Milan, Italy.
Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate

£4,000-6,000 \$5,800-8,700 €5,100-7,700

Provenance

Private collection, Milan

Literature

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 70, fig. 163 for a similar example

Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2010, pp. 117-19 for a similar example

Sergio Montefusco, *Fontana Arte: repertorio 1933-1943 dalle immagini dell'epoca*, Genoa, 2012, pp. 144-45 for similar examples

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa*, Max Ingrand, Turin, 2012, fig. 17 for a similar example



199. Fontana Arte

Side table, 1950s
 Brass, glass.
 52.2 x 89.5 x 55.4 cm
 (20½ x 35¼ x 21¾ in.)
 Manufactured by Fontana Arte,
 Milan, Italy.

Estimate

£4,000-6,000 \$5,800-8,700
 €5,100-7,700

Provenance

Private collection, Milan



Property of a titled Lady

200. Gabriella Crespi b. 1922

'Lazy Susan' with set of four dishes, circa 1967
 Painted wood, brass, nickel-plated brass, glass, aluminium.
 Lazy Susan: 8.9 cm (3½ in.) high, 60 cm (23¾ in.) diameter
 Largest dish: 21 cm (8¼ in.) high, 26 cm (10¼ in.) diameter
 Salt shakers: 7.3 cm (2¾ in.) high, 3.2 cm (1¼ in.) diameter
 Produced by Gabriella Crespi, Milan, Italy. Two larger serving
 dishes impressed with facsimile signature *Gabriella Crespi*.

Estimate

£1,500-2,000 \$2,200-2,900 €1,900-2,600

The present lot has been authenticated by the Archivio
 Gabriella Crespi and is recorded under archive number
 010167061/2303.

201. Gio Ponti 1891-1979

Pair of rare armchairs, circa 1948

Stained walnut, fabric.

Each: 71 x 74 x 68 cm (27 $\frac{7}{8}$ x 29 $\frac{1}{8}$ x 26 $\frac{3}{4}$ in.)

Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate

£12,000-18,000 \$17,400-26,000 €15,400-23,100

Provenance

Private collection, Milan

Literature

'Carta delle poltrone e delle stoffe moderne', *Domus*, no. 231, December 1948, p. 48, fig. 4 for a drawing





202. Gino Sarfatti 1912-1985

Ceiling light, model no. 2134, circa 1972

Painted aluminium.

61 cm (24 in.) diameter, variable drop

Manufactured by Arteluce, Milan, Italy.

Estimate

£3,000-4,000 \$4,300-5,800 €3,900-5,100

Provenance

Private collection, Lake Como, Italy

Literature

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 123, 477

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights II, 35 Years of Collecting*, Paris, 2014, p. 300

203. Ico Parisi 1916-1996

Rare sideboard, circa 1955
Indian rosewood-veneered wood, Indian rosewood.
90.1 x 182.2 x 51.5 cm (35½ x 71¾ x 20¼ in.)
Manufactured by Rizzi, Cantù, Italy. Reverse with
paper label *Serchi - spedizioni - Cantù/5*.

Estimate

£8,000-12,000 \$11,600-17,400 €10,300-15,400

Provenance

Private collection, Catania, Sicily

This lot has been recorded in the Archivio del
Design di Ico Parisi, Via Diaz 11 - 22100 Como, Italy.

Phillips wishes to thank Roberta Lietti of the
Archivio del Design di Ico Parisi for her assistance
with cataloguing the present lot.





204. **Max Ingrand** 1908-1969

Ceiling light, model no. 1508, circa 1954
Tubular brass, brass, painted metal, coloured glass, glass.
72.5 cm (28½ in.) drop, 86.2 cm (33⅞ in.) diameter
Manufactured by Fontana Arte, Milan, Italy.

Estimate

£8,000-12,000 \$11,600-17,400 €10,300-15,400

Provenance

Private collection, Rome

Literature

'Stand di Fontana Arte alla 39a fiera di Milano', *Vitrum*, no. 125, May-June 1961, pp. 32-33
Pierre-Emmanuel Martin-Vivier, *Max Ingrand, Du Verre À La Lumière*, Paris, 2009, p. 193 for a period image, p. 196
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, figs. 8, 313



205. **Pietro Chiesa** 1892-1948

Rare side table, 1950s
Mirrored glass, stained oak, walnut-veneered wood, birch inlay.
75.5 cm (29¾ in.) high, 86 cm (33⅞ in.) diameter
Manufactured by Fontana Arte, Milan, Italy.

Estimate

£6,000-8,000 \$8,700-11,600 €7,700-10,300

Provenance

Private collection, Milan

206. **Gio Ponti** 1891-1979

Set of eight armchairs, model no. 498, designed for the First Class Game Room of the 'Giulio Cesare' transatlantic ocean liner, designed 1949, produced 1950s
Walnut, fabric.
Each: 88 x 58 x 65 cm (34⅞ x 22⅞ x 25⅝ in.)
Manufactured by Cassina, Meda, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate

£10,000-15,000 \$14,500-21,700 €12,800-19,300

Provenance

Office of a law firm, Turin, 1950s

Literature

Gio Ponti and Nino Zoncada, 'Interni di una nuova nave', *Domus*, no. 267, February 1952, p. 14
Paolo Piccione, *Gio Ponti: le navi: il progetto degli interni navali, 1948-1953*, Viareggio, Italy, 2007, p. 114, figs. 139-41
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, pp. 204, 215, fig. 453





207. Paolo Buffa 1903-1970

Pair of armchairs, model no. 275, circa 1950

Walnut, fabric.

Each: 93.5 x 77 x 86 cm (36¾ x 30⅝ x 33⅞ in.)

Manufactured by Figli di Amedeo Cassina, Meda, Italy. Together with a certificate of authenticity from the Paolo Buffa Archives.

Estimate

£7,000-9,000 \$10,100-13,000 €9,000-11,600

Provenance

Private collection, Italy

Literature

Domus, no. 260, July 1951, n.p. for an advertisement
Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 106



Property of a titled Lady

208. **Gabriella Crespi** b. 1922

'Struzzo', 'Airone', a group of animal sculptures and a magnifying glass, 1973-1974

Gilt bronze, glass, ostrich egg.

Largest: 76 x 30.5 x 18.7 cm (29 $\frac{7}{8}$ x 12 x 7 $\frac{3}{8}$ in.)

Smallest: 7.5 x 7.5 x 5.3 cm (2 $\frac{7}{8}$ x 2 $\frac{7}{8}$ x 2 $\frac{1}{8}$ in.)

Produced by Gabriella Crespi, Milan, Italy. Glass produced by Barovier & Toso, Murano, Italy. Hippopotamus, Pelican, and Reindeer magnifying glass with plaque impressed with facsimile signature *Gabriella Crespi*. Airone, Struzzo, Stag and Reindeer underside impressed with facsimile signature *Gabriella Crespi*.

Estimate

£12,000-18,000 \$17,400-26,000 €15,400-23,100

Literature

Gabriella Crespi: Il segno e lo spirito: Mobili, plurimi, sculture e gioielli, exh. cat., Palazzo Reale, Milan, 2011, pp. 98-99, 128, 103, 105

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive numbers 100183008P/8502271, 100174001/1002.





209. Angelo Lelii 1915-1979

Pair of rare ceiling lights, 1950s

Opaque glass, painted brass, tubular brass, brass.
Each: 88 cm (34 $\frac{5}{8}$ in.) high, 52 cm (20 $\frac{1}{2}$ in.) diameter
Manufactured by Arredoluce, Monza, Italy.

Estimate

£15,000-20,000 \$21,700-28,900 €19,300-25,700

The present lot has been registered in the Arredoluce Archives, Italy as number 6367158.

Il Razionalismo Illuminato

**Property from a Private Italian Collection,
Part I**



Il Razionalismo Illuminato

Property from a Private Italian Collection, Part I

Rising above the devastation of World War II, in the post-war years Italian design reached new heights of productivity and ingenuity, particularly in the realm of lighting. Undaunted by obstacles, the shortage of raw materials and machinery fueled the creativity of designers such as Angelo Lelii, Ico Parisi, and Franco Buzzi. Wartime research had also contributed to new materials and production techniques, all of which the designers embraced, creating radical new forms that would have been impossible before. Traditional materials such as marble still appeared, but there was no hierarchy between the old and the new.

Triennale exhibitions held in Milan in 1951, 1954, 1957, and thereafter spurred inventiveness, development, and national pride. Awards such as the Compasso d'Oro (initially sponsored by the Milanese department store La Rinascente and later by the Associazione per il Disegno Industriale) inspired competition and originality, whilst Italian publications such as *Domus* and *Stile* further bolstered and disseminated designers' efforts.

Among the most important factors in the success of Italian post-war lighting design, however, was the tradition of small-scale, family-owned craft shops and companies, which fostered close relationships between designers, manufacturers, and artisans. The intimacy of this arrangement afforded companies such as Arredoluce, O-Luce, and Azucena the freedom to experiment and take risks where the costs and constraints of large-scale production would have limited this elsewhere. Shops often manufactured their own moulds and tools, which led to novel forms and original designs. The eclectic, expressive nature of Italian lighting owes its success in part to these special circumstances. As the architect Giancarlo De Carlo wrote, "elements of this taste grew out of a training and a vocation with its roots in the Milanese tradition, or rather one thread in the intricate Milanese tradition: the neo-classical society, from which the craftsmen drew their sense of measure, of formal restraint, their careful workmanship, and on the other hand the equilibrium and serenity that made them at peace with the world."

The present grouping of lamps is united by a sense of poetic simplicity. In many cases, the structure of the lamp has been stripped down to its most basic elements, yet strikes a harmonic chord. Ignazio Gardella's 'Arenzano' lamp (lot 115) is surmounted by a simple brass circle, elegantly echoing its round marble base like ripples in water. Gio Ponti's 'Billia' lamp (lot 121) goes so far as to reduce the design to two simple shapes, a sphere and a cone. With shades that tilt and arms that adjust, the lamps are unobtrusive and functionalist yet quietly solicit interaction and praise.

Part II of this Private Italian collection will be offered at auction by Phillips in New York, June 2016. This will be comprised of lighting by Gino Sarfatti and Arteluce.



Property from a Private Italian Collection

210. Ico Parisi 1916-1996

'Iride' standard lamp, 1970

Painted aluminium, painted metal, aluminium.
181 cm (71¼ in.) high

Manufactured by Lamperti, Robbiate, Italy.
Underside of light switch with manufacturer's
plastic label *Lamperti/Robbiate (Como)*.

Estimate

£4,000-6,000 \$5,800-8,700 €5,100-7,700

Literature

Flaminio Gualdoni, *Ico Parisi & architecture*,
exh. cat., Galleria Civica, Bologna, 1990, p. 225

This lot has been recorded in the Archivio del Design
di Ico Parisi, Via Diaz 11 - 22100 Como, Italy.

Phillips wishes to thank Roberta Lietti of the
Archivio del Design di Ico Parisi for her assistance
with cataloguing the present lot.



Property from a Private Italian Collection

211. Arredoluce

Standard lamp, 1960s

Chromium-plated tubular metal, chromium-plated
metal.

98 cm (38½ in.) high

Manufactured by Arredoluce, Monza, Italy.
Underside of base with manufacturer's paper
label *MADE IN ITALY/ARREDOLUCE MONZA*.

Estimate

£3,000-5,000 \$4,300-7,200 €3,900-6,400

The present lot has been registered in the Arredoluce
Archives, Italy as number 4487001.

212. Stilnovo

Standard lamp, circa 1948

Painted cast iron, painted tubular metal, brass, acrylic, painted aluminium.

170 cm (66 $\frac{7}{8}$ in.) high

Manufactured by Stilnovo, Milan, Italy. Top of shade with manufacturer's label *MILANO/STILNOVO/ITALY*.

Estimate

£3,000-5,000 \$4,300-7,200 €3,900-6,400

213. Stilnovo

Adjustable standard lamp, 1950s

Painted aluminium, painted cast iron, painted tubular brass, brass.

185 cm (72 $\frac{7}{8}$ in.) fully extended

Manufactured by Stilnovo, Milan, Italy.

Estimate

£3,000-5,000 \$4,300-7,200 €3,900-6,400

Literature

Art et Décoration, no. 30, May 1952, p. 24 for a similar example

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights II, 35 Years of Collecting*, Paris, 2014, p. 153 for a similar example



214. O-Luce est. 1945

Standard lamp, 1950s
Painted tubular metal, chromium-plated tubular metal, painted aluminium, acrylic.
177 cm (69 $\frac{5}{8}$ in.) high
Manufactured by O-Luce, Milan, Italy.

Estimate

£3,000-5,000 \$4,300-7,200 €3,900-6,400

215. Ignazio Gardella 1905-1999

Three-armed 'Arenzano' standard lamp, circa 1963
Marble, chromium-plated tubular metal, chromium-plated metal, opaque glass.
146.5 cm (57 $\frac{5}{8}$ in.) high
Manufactured by Azucena, Milan, Italy.

Estimate

£3,000-5,000 \$4,300-7,200 €3,900-6,400

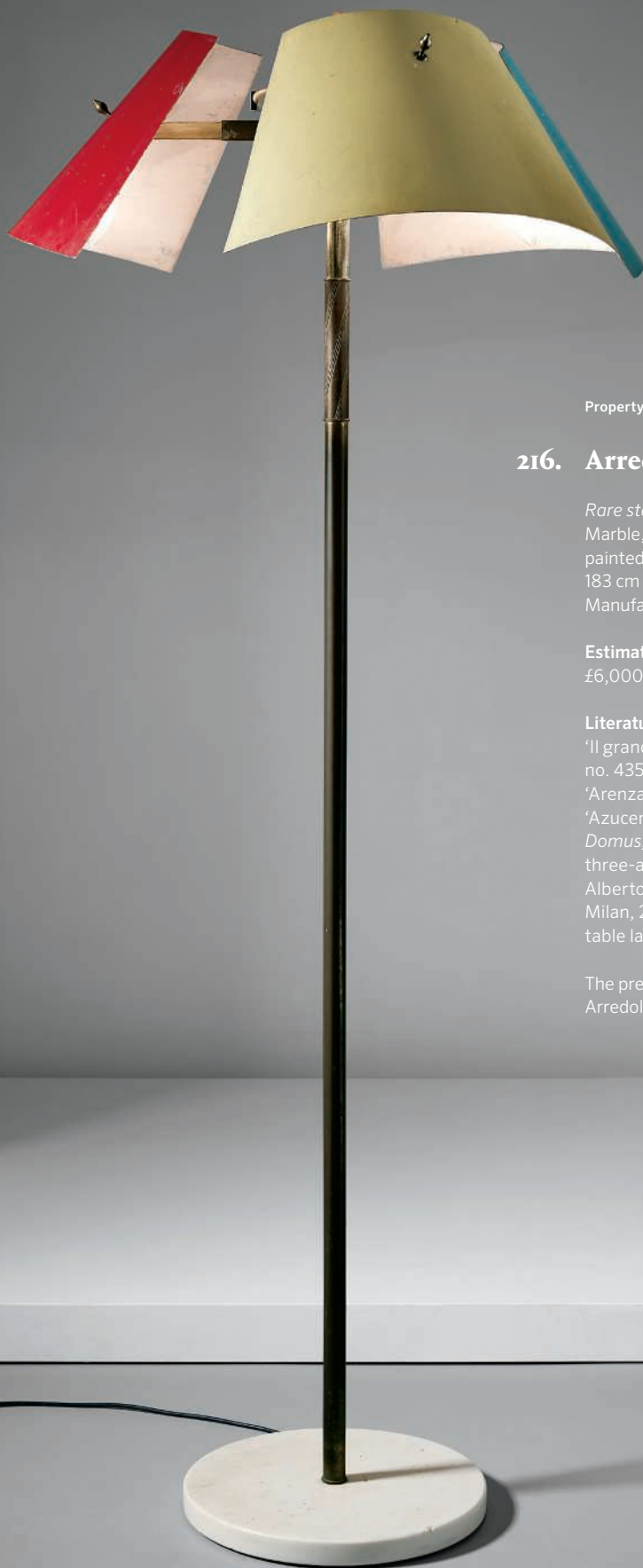
Literature

'Il grande tavolo delle riunioni plenarie', *Domus*, no. 435, February 1966, p. 48 for a three-armed 'Arenzano' table lamp

'Azucena: 40 anni di storia dell'arredo, 1948-58', *Domus*, no. 723, January 1991, n.p., fig. 6 for a three-armed 'Arenzano' table lamp

Alberto Bassi, *Italian Lighting Design: 1945-2000*, Milan, 2004, p. 55 for a three-armed 'Arenzano' table lamp





Property from a Private Italian Collection

216. Arredoluce

Rare standard lamp, 1950s

Marble, painted metal, tubular brass, brass,
painted aluminium.

183 cm (72 in.) high

Manufactured by Arredoluce, Monza, Italy.

Estimate

£6,000-8,000 \$8,700-11,600 €7,700-10,300

Literature

'Il grande tavolo delle riunioni plenarie', *Domus*,
no. 435, February 1966, p. 48 for a three-armed
'Arenzano' table lamp

'Azucena: 40 anni di storia dell'arredo, 1948-58',
Domus, no. 723, January 1991, n.p., fig. 6 for a
three-armed 'Arenzano' table lamp

Alberto Bassi, *Italian Lighting Design: 1945-2000*,
Milan, 2004, p. 55 for a three-armed 'Arenzano'
table lamp

The present lot has been registered in the
Arredoluce Archives, Italy as number 1079403.



Property from a Private Italian Collection

217. Franco Buzzi

Adjustable standard lamp, circa 1958
Painted aluminium, tubular brass, brass, marble.
184 cm (72½ in.) high fully extended
Manufactured by O-Luce, Milan, Italy.

Estimate

£6,000-8,000 \$8,700-11,600 €7,700-10,300

Literature

Roberto Aloï, *Esempi Di Arredamento Moderno*,
Di Tutto Il Mondo, illuminazione d'oggi, Milan,
1956, p. 211



Property from a Private Italian Collection

218. Stilnovo

Standard lamp, 1955
Painted metal, painted tubular metal, acrylic,
tubular brass, brass.
166 cm (65¾ in.) high
Manufactured by Stilnovo, Milan, Italy.

Estimate

£4,000-6,000 \$5,800-8,700 €5,100-7,700

Property from a Private Italian Collection

219. Angelo Lelii 1915-1979

Standard lamp, model no. 12626, 1950s

Painted tubular metal, tubular brass, brass, opaque glass, acrylic.

180 cm (70 $\frac{1}{8}$ in.) high

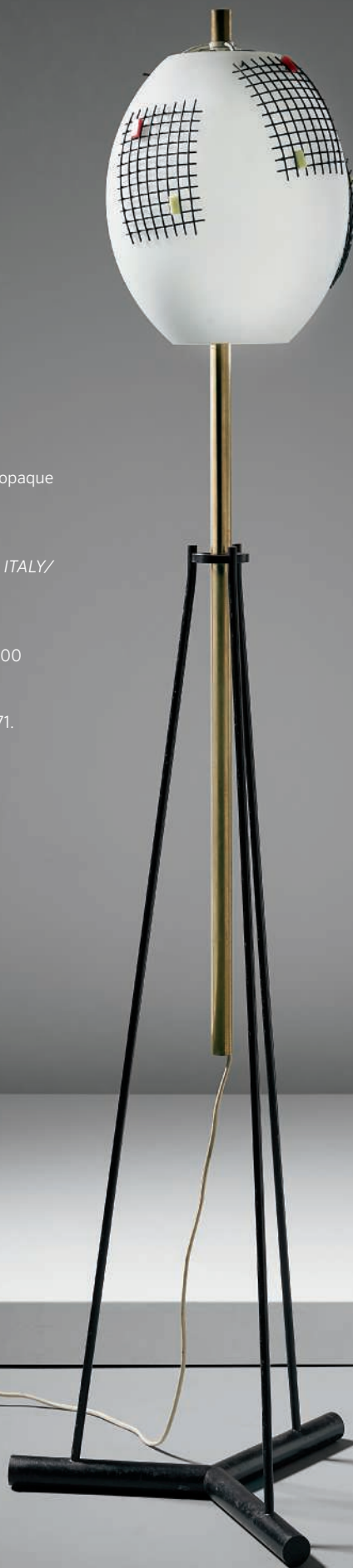
Manufactured by Arredoluce, Monza, Italy.

Underside of light switch stamped *MADE IN ITALY/ARREDOLUCE MONZA*.

Estimate

£6,000-8,000 \$8,700-11,600 €7,700-10,300

The present lot has been registered in the Arredoluce Archives, Italy as number 2678171.





Property from a Private Italian Collection

220. Stilnovo

Adjustable standard lamp, 1950s
Painted aluminium, tubular brass, brass, painted metal.
155 cm (61 in.) high fully extended
Manufactured by Stilnovo, Milan, Italy. Plug embossed
with manufacturer's label *MILANO/STILNOVO/ITALY*.

Estimate

£3,000-5,000 \$4,300-7,200 €3,900-6,400



Property from a Private Italian Collection

221. Gio Ponti 1891-1979

'Bilia' table lamp, model no. 2474, circa 1960
Painted aluminium, opaque glass.
44 cm (17 $\frac{3}{8}$ in.) high
Manufactured by Fontana Arte, Milan, Italy.
Underside with manufacturer's plastic label
FONTANA ARTE/Made in Italy/220 V/mod. 2474.

Estimate

£1,500-2,500 \$2,200-3,600 €1,900-3,200

Literature

Fontana Arte, sales catalogue, Milan, 1968, n.p.
'domus design', *Domus*, no. 483, February 1970, n.p.
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa*,
Max Ingrand, Turin, 2012, figs 22, 282-83 for drawings
and an image

Property from a Private Italian Collection

222. Stilnovo

Adjustable table lamp, 1950s

Painted aluminium, tubular brass, brass, marble, Bakelite.
42 cm (16½ in.) high, 35.5 cm (13⅞ in.) diameter
Manufactured by Stilnovo, Milan, Italy.

Estimate

£2,000-3,000 \$2,900-4,300 €2,600-3,900



Property from a Private Italian Collection

223. Oscar Torlasco

Two adjustable table lamps, 1950s

Painted brass, painted tubular brass, painted aluminium, brass.

Largest: 36 cm (14⅛ in.) high

Manufactured by Lumi, Milan, Italy. Base of smaller lamp stamped *BREVETTATO* and underside with manufacturer's plastic label *LUMI/MILANO*.

Estimate

£2,500-3,500 \$3,600-5,100 €3,200-4,500





Property from a Private Italian Collection

224. Studio BBPR – Gian Luigi Banfi, Ludovico Belgiojoso, Enrico Peressutti and Ernesto Nathan Rogers est. 1932

Pair of 'Polinnia' standard lamps, circa 1964
Chromium-plated metal, chromium-plated tubular metal, opaque glass.
Each: 169 cm (66½ in.) high
Manufactured by Artemide, Pregnana Milanese, Italy.

Estimate

£3,000-5,000 \$4,300-7,200 €3,900-6,400

Literature

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 214



Property from a Private Italian Collection

225. Angelo Lelii 1915-1979

Standard lamp, model no. 1992, 1960s
Chromium-plated metal, painted metal.
186 cm (73¼ in.) high
Manufactured by Arredoluce, Monza, Italy.

Estimate

£6,000-8,000 \$8,700-11,600 €7,700-10,300

The present lot has been registered in the Arredoluce Archives, Italy as number 408335.



226. Gio Ponti 1891-1979

Rare standard lamp, circa 1960

Marble, painted tubular metal, opaque glass, brass.
185 cm (72 $\frac{7}{8}$ in.) high

Manufactured by Arredoluce, Monza, Italy.

Together with a certificate of authenticity from
the Gio Ponti Archives.

Estimate

£12,000-18,000 \$17,400-26,000 €15,400-23,100

Provenance

Private collection, Italy

The present lot has been registered in the Arredoluce
Archives, Italy as number 3361675.



227. Max Ingrand 1908-1969

Set of three wall lights, model no. 2272, circa 1958
Stained pear wood, opaque glass, brass.
Each: 38.5 x 31.8 x 10 cm (15½ x 12½ x 3¾ in.)
Manufactured by Fontana Arte, Milan, Italy.

Estimate

£6,000-8,000 \$8,700-11,600 €7,700-10,300

Literature

5 Fontana Arte, sales catalogue, Milan, 1960s,
mod. 2272



228. Paolo Venini 1895-1959

'Canoa' dish, model no. 4884, 1955-1959
 Anthracite murrine.
 2.5 x 33.3 x 7.3 cm (0 $\frac{7}{8}$ x 13 $\frac{1}{8}$ x 2 $\frac{7}{8}$ in.)
 Produced by Venini & C., Murano, Italy.
 Underside with manufacturer's paper label
 VENINI S. A. - MURANO.

Estimate

£3,000-5,000 \$4,300-7,200 €3,900-6,400

Provenance

Private collection, Milan

Literature

Fondazione Giorgio Cini, *Gli Artisti Di Venini: Per Una Storia Del Vetro D'arte Veneziano*, exh. cat., Istituto di Storia dell'Arte, Venice, 1996, p. 132, fig. 180
 Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, pp. 112-13, p. 207, fig. 91, p. 284
 Marc Heiremans, *Murano Glass, Themes and Variations (1910-1970)*, Stuttgart, 2002, p. 26, fig. 14
 Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, red catalogue, no. 4884
 Franco Deboni, *Venini Glass, Catalogue 1921-2007, Volume 2*, Turin, 2007, nos. 171-72 for the model, nos. 145-175 for the technique

229. Max Ingrand 1908-1969

Pair of table lamps, model no. 2216, circa 1958
Opaque coloured glass, brass.
Each: 10.4 x 20 x 6.8 cm (4 $\frac{1}{8}$ x 7 $\frac{7}{8}$ x 2 $\frac{5}{8}$ in.)
Manufactured by Fontana Arte, Milan, Italy.

Estimate

£6,000-8,000 \$8,700-11,600 €7,700-10,300

Literature

5 *Fontana Arte*, sales catalogue, Milan, 1960s,
mod. 2216





230. Max Ingrand 1908-1969

Table lamp, 1960
Nickel-plated brass, chiselled glass.
22.5 x 22 x 16 cm (8 $\frac{7}{8}$ x 8 $\frac{7}{8}$ x 6 $\frac{1}{4}$ in.)
Manufactured by Saint Gobain, France.
Base stamped with *SAINT-GOBAIN*.

Estimate
£4,000-6,000 \$5,800-8,700 €5,100-7,700

Provenance
Private collection, Rome



231. Pietro Chiesa 1892-1948

Pair of early wall lights, circa 1939

Opaque glass, brass.

Each: 56 x 42.5 x 15 cm (22 x 16¾ x 5⅞ in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£4,000-6,000 \$5,800-8,700 €5,100-7,700

Provenance

Private collection, Milan

Literature

'Fontana Arte: Illuminazione', *Fontana Arte*, sales catalogue, Milan, p. 63 for a similar example

Edoardo Paoli, 'Specchi nell'arredamento',

Vitrum, no. 151, September-October 1965, p. 44

for a similar example

Laura Falconi, *Fontana Arte: Una Storia Trasparente*,

Milan, 1998, p. 71 for a similar example

Franco Deboni, *Fontana Arte: Gio Ponti*,

Pietro Chiesa, *Max Ingrand*, Turin, 2012, fig. 42

for a similar example



232. Osvaldo Borsani 1911-1985

Pair of low tables, model no. T61, circa 1957

Painted aluminium, marble.

Each: 40.5 x 101.5 x 82.8 cm (15⅞ x 39⅞ x 32⅝ in.)

Manufactured by Tecno, Varedo, Italy.

Estimate

£5,000-7,000 \$7,200-10,100 €6,400-9,000

Literature

'Il nuovo negozio Tecno a Milano', *Domus*, no. 358, September 1959, pp. 41, 43-44 for similar examples

Domus, no. 364, March 1960, n.p. for an

advertisement of a similar example

Giampiero Bosoni, *Tecno, A Discreetly Technical*

Elegance, Milan, 2011, pp. 98-99 for similar examples

233. Gianfranco Frattini b. 1926

Sofa, model no. 872, circa 1958

Painted steel, fabric, oak.

76 x 190 x 85 cm (29 $\frac{7}{8}$ x 74 $\frac{3}{4}$ x 33 $\frac{1}{2}$ in.)

Manufactured by Cassina, Meda, Italy.

Estimate

£5,000-7,000 \$7,200-10,100 €6,400-9,000

Literature

'Per una persona sola', *Domus*, no. 379,

June 1961, pp. 42-44; 'Domus, per chi deve

scegliere mobili di serie', no. 399, February

1963, p. d/106; 'Un nuovo negozio a Bari',

no. 371, October 1969, p. 49

Pier Carlo Santini, *Gli anni del design Italiano,*

Ritratto di Cesare Cassina, Milano, 1981, p. 107,

p. 109, fig. 56

Giuliana Gramigna, *Repertorio 1950/1980,*

Milan, 1985, p. 118





234. Fontana Arte

Rare centrepiece, 1960s
 Coloured glass, painted tubular brass, brass.
 9.5 x 46.2 x 33.3 cm (3¾ x 18¼ x 13⅛ in.)
 Manufactured by Fontana Arte, Milan, Italy.
 Dish with manufacturer's paper label VETRI
 d'ARTE FONTANA/FONTANA/MILANO.

Estimate
 £1,800-2,400 \$2,600-3,500 €2,300-3,100



235. Pietro Chiesa 1892-1948

Rare table lamp, circa 1940
 Tubular brass, brass, glass, gilded wood, fabric
 shade, mother-of-pearl.
 68.8 cm (27⅛ in.) high
 Produced by Luigi Fontana & C., Milan, Italy.

Estimate
 £5,000-7,000 \$7,200-10,100 €6,400-9,000

Provenance
 Private collection, Milan

Literature
 Franco Deboni, *Fontana Arte: Gio Ponti, Pietro
 Chiesa*, Max Ingrand, Turin, 2012, fig. 92



236. Max Ingrand 1908-1969

Pair of ceiling lights, model no. 2259, circa 1960

Opaque and clear glass, tubular brass, brass.

Each: 110.3 cm (43 $\frac{3}{8}$ in.) drop

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£7,000-9,000 \$10,100-13,000

€9,000-11,600

Provenance

Private collection, Rome

Literature

5 Fontana Arte, sales catalogue, Milan, 1960s, p. 51

Roberto Aloï, *L'Arredamento Moderno, settima serie*, Milan, 1964, p. 69

237. Giovanni Ferrabini 1909-1969

Dining table, 1952

Painted tubular iron, glass.

78 x 250 x 83 cm (30¾ x 98¾ x 32½ in.)

Frame stamped with 1952 MILANO.

Estimate

£12,000-18,000 \$17,400-26,000 €15,400-23,100

Literature

'Il 'Securit' nell'architettura', *Domus*, no. 333,

August 1957, p. 57 for a similar example

Andrea Branzi and Michele De Lucchi, eds.,

Il Design Italiano Degli Anni '50, Milan, 1985,

p. 58 for a similar example







Property from a Private Collection

238. **Guglielmo Ulrich** 1904-1977

Wardrobe, circa 1935

Walnut, walnut-veneered wood, oak, oak-veneered wood, mirrored glass.

185 x 170 x 57 cm (72 $\frac{1}{8}$ x 66 $\frac{3}{8}$ x 22 $\frac{1}{2}$ in.)

Estimate

£8,000-12,000 \$11,600-17,400 €10,300-15,400

Provenance

Wright, Chicago, 'Modernist 20th Century',
5 December, 2004, lot 141

Exhibited

'Guglielmo Ulrich: Milanese Design between
Classicism and Modernism', Doris Leslie Blau Ltd.,
New York, 21 May-9 July, 2004

Literature

*Guglielmo Ulrich: Milanese Design between
Classicism and Modernism*, exh. cat., Doris Leslie
Blau Ltd., New York, 2004, no. 27 for a drawing
Luca Sacchetti, *Guglielmo Ulrich*, Milan, 2009,
p. 416, fig. 383 for a similar example



239. **Paolo Venini** 1895-1959

Large vase, circa 1956

Inciso velato coloured glass.

60 cm (23 $\frac{5}{8}$ in.) high

Produced by Venini & Co., Murano, for Caliarì, Turin,
Italy. Underside of base with paper label CALIARI-
VENINI/TORINO/VIA CAVOUR. 1.

Estimate

£2,000-3,000 \$2,900-4,300 €2,600-3,900

Provenance

Private collection, Turin

Literature

'Venini, nuovi vasi', *Domus*, no. 325, December 1956,
p. 39 for a similar example from the series
Elena Maria Ricci, *Venini, Murano 1921*, Milan, 1991,
p. 20 for a similar example from the series

The present vase was part of a large series
of models executed in inciso velato glass first
realised for the XXVIII Venice Biennale in 1956.

240. Gio Ponti 1891-1979

Pair of rare armchairs, designed for the First Class Reception Room of the 'Conte Grande' transatlantic ocean liner, circa 1948
Stained walnut, fabric.

Each: 94 x 73 x 87.5 cm (37 x 28¾ x 34½ in.)

Manufactured by Cassina, Meda, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate

£14,000-18,000 \$20,300-26,000 €18,000-23,100

Provenance

Private collection, Europe

Literature

Domus, no. 231, December 1948, p. 48 for a drawing
Paolo Piccione, *Gio Ponti: le navi: il progetto degli interni navali, 1948-1953*, Viareggio, Italy, 2007, p. 40, fig. 59, p. 50, fig. 67



241. Osvaldo Borsani 1911-1985

Coffee table, circa 1940
Painted wood, brass, glass.
40.5 cm (15 $\frac{7}{8}$ in.) high, 86.4 cm (34 in.) diameter
Produced by l'Atelier di Varedo, Italy.

Estimate

£5,000-7,000 \$7,200-10,100 €6,400-9,000

Literature

Domus, no. 155, November 1940, p. 3 for an advertisement





242. Gio Ponti 1891-1979

Dressing table, circa 1940

Stained oak, stained oak-veneered wood, coloured mirrored glass, mirrored glass, brass.

120 x 74.5 x 45 cm (47¼ x 29⅜ x 17¾ in.)

Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate

£7,000-9,000 \$10,100-13,000 €9,000-11,600

Provenance

Private collection, Bologna

Acquired from the above by the present owner, 2006



243. Carlo Scarpa 1906-1978

Ceiling light, variant of model no. 5281, circa 1936
 Iridescent *cordonato* glass, nickel-plated tubular
 metal, brass.
 84.9 cm (33 $\frac{3}{8}$ in.) drop, 33.2 cm (13 $\frac{1}{8}$ in.) diameter
 Manufactured by Venini & C., Murano, Italy.

Estimate

£7,000-9,000 \$10,100-13,000 €9,000-11,600

Provenance

Private collection, Turin

Literature

'Considerazione sui vetri di Venini', *Domus*, July 1937,
 no. 103, p. 33 for a similar example
 Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné*
 1921-1986, Milan, 2000, p. 260, pl. 163
 for a similar example
 Marino Barovier, ed., *Carlo Scarpa: Venini 1932-1947*,
 exh. cat., Fondazione Giorgio Cini, Venice, 2012, p. 60
 for a similar example

Ceiling light model number 5281 from the *Catalogo Blu*
 was exhibited at the VI Milan Triennale in 1936.

244. Ercole Barovier 1889-1974

Rare and important 'Spuma di Mare' vase, circa 1938
Arabesco verde glass with applied clear glass decorations.
31.6 x 32.2 x 12.6 cm (12½ x 12⅝ x 4⅞ in.)
Produced by Vetreria Artistica Barovier & C., Murano, Italy.
Together with a certificate of authenticity from Angelo Barovier.

Estimate

£6,000-8,000 \$8,700-11,600 €7,700-10,300

Provenance

Della Rocca Casa d'Aste, Turin, 21 March, 1996,
lot 390/a

Literature

Marino Barovier, *Venetian Art Glass : 1840-1970:*
An American Collection, Stuttgart, 2004, no. 64
for a similar example





245. Angelo Lelli 1915-1979

Counterbalance ceiling light, model no. 12432,
circa 1954
Tubular brass, brass, painted metal.
100 cm (39 $\frac{3}{8}$ in.) drop, 171 cm (67 $\frac{3}{8}$ in.) diameter
Manufactured by Arredoluce, Monza, Italy.

Estimate

£7,000-9,000 \$10,100-13,000 €9,000-11,600

Provenance

Phillips de Pury & Company, New York, 'Design',
14 December, 2011, lot 230

Literature

Alberto Bassi, 'arredoluce', *Casabella*, no. 703,
September 2002, p. 81
Alberto Bassi, *Italian Lighting Design 1945-2000*,
Milan, 2004, p. 77

The present lot has been registered in the Arredoluce
Archives, Italy as number 1118586.

246. Ettore Sottsass, Jr. 1917-2007

Sideboard, circa 1959
Indian rosewood-veneered wood, Indian
rosewood, painted wood, brass.
75.8 x 178 x 48.5 cm (29 $\frac{7}{8}$ x 70 $\frac{1}{8}$ x 19 $\frac{1}{8}$ in.)
Manufactured by Poltronova, Agliana, Italy.

Estimate

£6,000-8,000 \$8,700-11,600 €7,700-10,300

Provenance

Private collection, Rome

Literature

'Per chi deve scegliere mobili di serie', *Domus*,
no. 407, October 1963, p. d/165
Hans Höger, *Ettore Sottsass Jun. Designer,
Artist, Architect*, Tübingen, 1993, p. 79, fig. 27





247. Flavio Poli 1900-1984

Large ceiling light, 1950s

Clear and coloured glass with gold leaf inclusions, painted metal.

24 cm (9½ in.) high, 203 cm (79⅞ in.) diameter

Produced by Seguso Vetri d'Arte, Murano, Italy.

Estimate

£20,000-30,000 \$28,900-43,400

€25,700-38,500

Provenance

Private collection, South Tyrol, Italy, 1970s

Thence by descent to the present owner





248. Ercole Barovier 1889-1974

'Crepuscolo' vase, model no. 14038, circa 1940

Hand-blown colourless glass with metal oxides and six applied ring-shaped decorations.

28.5 x 23 x 13.3 cm (11¼ x 9 x 5¼ in.)

Manufactured by Vetreria Artistica Barovier & C., Murano, Italy. Together with a copy of the certificate of authenticity from Angelo Barovier.

Estimate

£4,000-6,000 \$5,800-8,700 €5,100-7,700

Provenance

Della Rocca Casa d'Aste, Turin, 21 March, 1996, lot 101/a

Literature

Attilia Dorigato, ed., *Ercole Barovier 1889-1974: Vetroio Muranese*, exh. cat. Comune di Venezia, Venice, 1989, p. 61, no. 42

Marina Barovier, ed., *Art of the Barovier, glassmakers in murano 1866-1972*, Venice, 1993, p. 128, no. 101

Marina Barovier, Rosa Barovier Mentasti and Attilia Dorigato, *Il Vetro Di Murano: Alle Biennali 1895-1972*, Milan, 1995, pp. 41, 136



249. Melchiorre Bega 1898-1976

Rare coffee table, circa 1942

Stained pear wood, glass.

43 x 154 x 55 cm (16⅞ x 60⅝ x 21⅝ in.)

Estimate

£4,000-6,000 \$5,800-8,700 €5,100-7,700

Provenance

Private collection, Turin

Literature

'Interni a Roma', *Domus*, no. 172, June 1942, p. 247

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 98, fig. 1

250. Gino Levi Montalcini 1902-1974

Set of four chairs and four armchairs, 1938

Pear wood, fabric, steel.

Each chair: 79 x 42 x 52.5 cm (31½ x 16½ x 20¾ in.)

Each armchair: 77 x 55.5 x 55 cm (30¾ x 21¾ x 21¾ in.)

Estimate

£4,000-6,000 \$5,800-8,700 €5,100-7,700

Provenance

Casa Pastore, Turin

Literature

'Guida al semplice arredamento', *Domus*, no. 76, April 1934, p. 20 for a similar examples of the chair
Irene de Guttry and Maria Paola Maino, *Il mobile déco italiano*, Bari, 1988, p. 164, fig. 8 for similar examples of the chair



251. Ico Parisi 1916-1996

Pair of wall-mounted consoles, circa 1950

Stained mahogany, stained mahogany-veneered wood, ebonised wood.

Each: 92 x 140 x 35 cm (36¼ x 55½ x 13¾ in.)

Manufactured by Fratelli Rizzi, Capiago Intimiano, or Artecasa, Cantù, Italy.

Estimate

£16,000-24,000 \$23,200-34,700 €20,500-30,800

Provenance

Private collection, Milan

Literature

Roberto Aloï, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo, sale di soggiorno, camini*, Milan, 1957, fig. 239

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 61

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 217, fig. 2

This lot has been recorded in the Archivio del Design di Ico Parisi, Via Diaz 11 – 22100 Como, Italy.

Phillips wishes to thank Roberta Lietti of the Archivio del Design di Ico Parisi for her assistance with cataloguing the present lot.





252. Paolo Buffa 1903-1970

Sideboard, circa 1943

Oak, oak-veneered wood, tubular brass, brass, rattan.

179 x 174.5 x 44 cm (70½ x 68¾ x 17¾ in.)

Inside of one drawer stamped with *PERMANENTE/MOBILI CANTÙ*. Together with a certificate of authenticity from the Paolo Buffa archives.

Estimate

£7,000-9,000 \$10,100-13,000 €9,000-11,600

Provenance

Private collection, Italy

Literature

Roberto Aloï, *L'Arredamento Moderno, terza serie*, Milan, 1948, fig. 342

253. Paolo Buffa 1903-1970

Illuminated drinks cabinet, circa 1943

Oak, oak-veneered wood, brass, tubular

brass, mirrored glass, opaque glass.

140.5 x 100.5 x 41.5 cm (55 $\frac{3}{8}$ x 39 $\frac{3}{8}$ x 16 $\frac{3}{8}$ in.)

Together with a certificate of authenticity from the Paolo Buffa archives.

Estimate

£7,000-9,000 \$10,100-13,000 €9,000-11,600

Provenance

Private collection, Italy

Literature

Irene de Guttry and Maria Paola Maino, *Il*

Mobile Italiano Degli Anni '40 e '50, Bari, 1992,

p. 117, fig. 4 for a related model from the series



254. Paolo Buffa 1903-1970

Dining table, circa 1943

Oak, oak-veneered wood.

73 cm (28 $\frac{3}{4}$ in.) high, 125.5 cm (49 $\frac{3}{8}$ in.) diameter

Together with a certificate of authenticity from the Paolo Buffa archives.

Estimate

£5,000-7,000 \$7,200-10,100 €6,400-9,000

Provenance

Private collection, Italy



255. Emilio Lancia 1890-1973

Rare armchair, circa 1930

Stained walnut, stained walnut-veneered wood, fabric.

74 x 62.5 x 56.5 cm (29½ x 24¾ x 22¼ in.)

Original upholstery produced by S.A. Schmid, Milan, Italy.

Estimate

£4,000-6,000 \$5,800-8,700 €5,100-7,700

Provenance

Private collection, Naples

Literature

Roberto Aloï, *L'Arredamento Moderno*, Milan, 1934,
fig. 258 for the fabric



256. Tomaso Buzzi 1900-1981

Rare ceiling light, model no. 5040, 1926-1930
Lattimo glass, calcedonio glass.
130.7 cm (51½ in.) drop, 50.8 cm (20 in.) diameter
Produced by Venini & C., Murano, Italy.

Estimate

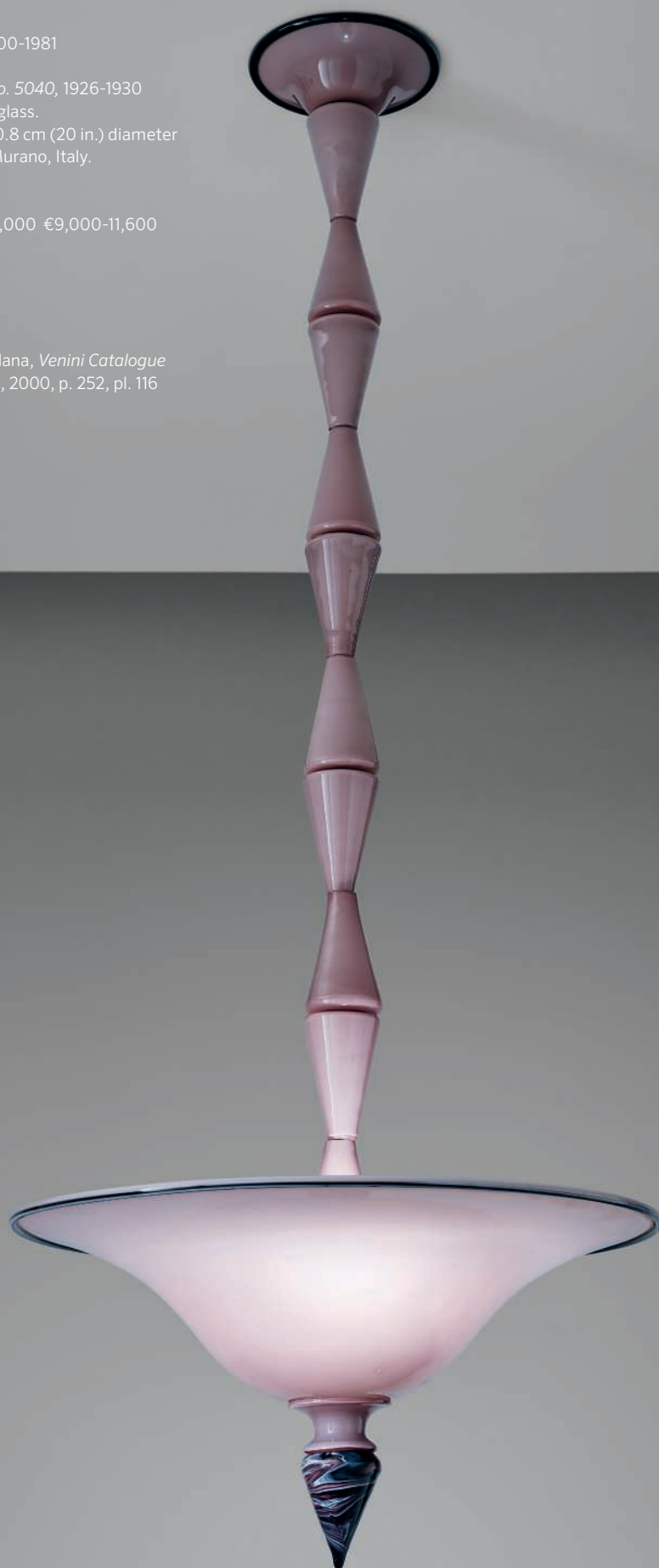
£7,000-9,000 \$10,100-13,000 €9,000-11,600

Provenance

Private collection, Milan

Literature

Anna Venini Diaz de Santillana, *Venini Catalogue*
Raisonné 1921-1986, Milan, 2000, p. 252, pl. 116





257. Napoleone Martinuzzi 1892-1977

Large vase, 1932-1939

Iridescent *incamiciato* glass, coloured glass.

24 cm (9½ in.) high, 34 cm (13¾ in.) diameter

Produced by Zecchin Martinuzzi Vetri Artistici e
Mosaici, Murano, Italy.

Estimate

£10,000-15,000 \$14,500-21,700 €12,800-19,300

258. Emilio Lancia 1890-1973

Console, circa 1936

Stained walnut-veneered wood, stained walnut,
ebonised wood, brass.

95 x 121 x 43 cm (37 $\frac{3}{8}$ x 47 $\frac{5}{8}$ x 16 $\frac{7}{8}$ in.)

Estimate

£5,000-7,000 \$7,200-10,100 €6,400-9,000





259. Flavio Poli 1900-1984

Monumental wall light, designed for the Bauer Hotel, Venice, circa 1940

Coloured glass, coloured frosted glass, brass, painted metal, copper.

147.7 x 112 x 54.7 cm (58⅞ x 44⅛ x 21½ in.)

Produced by Seguso Vetri d'Arte, Murano, Italy.

Estimate

£12,000-18,000 \$17,400-26,000 €15,400-23,100



260. Tomaso Buzzi 1900-1981

'Incamiciato' vase, model no. 3939A, circa 1932
Alba glass with applied gold leaf.
34 cm (13 $\frac{3}{8}$ in.) high
Manufactured by Venini & C., Murano, Italy.

Estimate

£4,000-6,000 \$5,800-8,700 €5,100-7,700

Literature

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 245, pl. 56
Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, pl. 56

261. Gino Levi Montalcini 1902-1974

Dining table, 1938

Oak, oak-veneered wood.

72.5 x 200 x 80 cm (28½ x 78¾ x 31½ in.)

Estimate

£6,000-8,000 \$8,700-11,600 €7,700-10,300

Provenance

Casa Pastore, Turin

Literature

Gio Ponti, 'Una villa a due appartamenti',
Domus, no. 115, July 1937, p. 36



262. Carlo Scarpa 1906-1978

Chandelier, model no. 207, 1931-1935
Chromium-plated brass, *filigrana* glass.
123.2 x 117 x 24 cm (48½ x 46¼ x 9½ in.)
Produced by Venini & C., Murano, Italy.

Estimate

£7,000-9,000 \$10,100-13,000 €9,000-11,600

Provenance

Private collection, Turin

Literature

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 259, pl. 156
Franco Deboni, *Venini Glass, Catalogue 1921-2007, Volume 2*, Turin, 2007, pl. 156



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The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

Δ Property in which Phillips has an Ownership Interest

Lots with this symbol indicate that Phillips owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● No Reserve

Unless indicated by a ●, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

♠ Property Subject to the Artist's Resale Right

Lots marked with ♠ are subject to the Artist's Resale Right calculated as a percentage of the hammer price and payable as part of the purchase price as follows:

<i>Portion of the Hammer Price (in EUR)</i>	<i>Royalty Rate</i>
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right applies where the hammer price is EUR 1,000 or more, subject to a maximum royalty per lot of EUR 12,500. Calculation of the Artist's Resale Right will be based on the pounds sterling/euro reference exchange rate quoted on the date of the sale by the European Central Bank.

Σ Endangered Species

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

†, §, ‡, or Ω Property Subject to VAT

Please refer to the section entitled 'VAT and Other Tax Information for Buyers' in this catalogue for additional information.

2 Bidding in the Sale

Bidding at Auction

Bids may be executed during the auction in person by paddle, by telephone, online or prior to the sale in writing by absentee bid. Proof of identity in the form of government-issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. Please note that buyers bidding in person, by telephone, online or by absentee bid will not have the right to cancel the sale of any lot purchased under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multilingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least £500. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer’s premium and VAT, which we can execute on your behalf in the event we are unable to reach you by telephone.

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com. The digital saleroom is optimised to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe Flash Player. Follow the links to ‘Auctions’ and ‘Digital Saleroom’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer’s premium and VAT. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Employee Bidding

Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

Bidding Increments

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer’s discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

UK£50 to UK£1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200s, 500, 800 (e.g. UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000s, 5,000, 8,000
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£200,000	by UK£10,000s
above UK£200,000	at the auctioneer’s discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

3 The Auction

Conditions of Sale

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer’s announcement.

Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding; No Reserve Lots

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot’s low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

4 After the Auction

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements have been agreed with Phillips in writing in advance of the sale. Payment must be made in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

Credit Cards

As a courtesy to clients, Phillips will accept American Express, Visa, MasterCard, UnionPay (for in-person transactions only) and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer’s authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. If you are in doubt about the location of your purchase, please contact the Shipping Department prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven days following the auction.

Transport and Shipping

As a free service for buyers, Phillips will wrap purchased lots for hand carry only. We do not provide packing, handling or shipping services directly. However, we will coordinate with shipping agents instructed by you in order to facilitate the packing, handling and shipping of property purchased at Phillips. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licences

Before bidding for any property, prospective bidders are advised to make independent enquiries as to whether a licence is required to export the property from the United Kingdom or to import it into another country. It is the buyer’s sole responsibility to comply with all import and export laws and to obtain any necessary licences or permits. The denial of any required licence or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to the US or to any country within or outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence

or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the object qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

Important Notices

Items Sold under Temporary Admission

We wish to draw your attention to changes recently made to items sold under temporary admission (originally called temporary importation). The cancelling or refunding of applicable VAT is now subject to items being exported from the EU within 30 days of payment, rather than 90 days from the date of sale as previously required. For up-to-date information on this matter, please refer to the section entitled VAT and Other Tax Information for Buyers below.

Identification of Business or Trade Buyers

As of January 2010, Her Majesty's Revenue & Customs ('HMRC') has made it an official requirement for auction houses to hold evidence of a buyer's business status, due to the revised VAT rules regarding buyer's premium for lots with symbols for businesses outside the UK.

- Where the buyer is a non-EU business, Phillips requires evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association or government-issued documents showing that the company exists.
- Where the buyer is an EU VAT registered business, Phillips requires the business's VAT registration number.

These details can be scanned and emailed to us, or alternatively they can be faxed or mailed. **If these requirements are not met, we will be unable to cancel/refund any applicable VAT.**

VAT and Other Tax Information for Buyers

The following paragraphs provide general information to buyers on the VAT and certain other potential tax implications of purchasing property at Phillips. This information is not intended to be complete. In all cases, the relevant tax legislation takes precedence, and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Phillips is not usually treated as agent and most property is sold as if it is the property of Phillips. In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending saleroom addendum).

1 Property with No VAT Symbol

Where there is no VAT symbol, Phillips is able to use the Auctioneer's Margin Scheme, and VAT will not normally be charged on the hammer price. Phillips must bear VAT on the buyer's premium. Therefore, we will charge an amount in lieu of VAT at 20% on the buyer's premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

2 Property with a † Symbol

These lots will be sold under the normal UK VAT rules, and VAT will be charged at 20% on both the hammer price and buyer's premium. Where the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips being provided with evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided then VAT will be charged on the buyer's premium.

3 Property with a \$ Symbol

Lots sold to buyers whose registered address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol. However, if an EU buyer advises us that the property is to be exported from the EU, Phillips will re-invoice the property under the normal VAT rules. Lots sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules. Although the hammer price will be subject to VAT, the VAT will be cancelled or refunded upon export. The buyer's premium will always bear VAT unless the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country, subject to Phillips receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

4 Property Sold with a ₣ or Ω Symbol

These lots have been imported from outside the EU to be sold at auction under temporary admission. Property subject to temporary admission will be offered under the Auctioneer's Margin Scheme and will be subject to import VAT of either 5% or 20%, marked by ₣ and Ω respectively, on the hammer price and an amount in lieu of VAT at 20% on the buyer's premium. Anyone who wishes to buy outside the Auctioneer's Margin Scheme should notify the Client Accounting Department before the sale.

Where lots are sold outside the Auctioneer's Margin Scheme and the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

5 Exports from the European Union

The following types of VAT may be cancelled or refunded by Phillips on exports made within three months of the sale date if strict conditions are met:

- The amount in lieu of VAT charged on the buyer's premium for property sold under the Auctioneer's Margin Scheme (i.e., without a VAT symbol).
- The VAT on the hammer price for property sold under the normal VAT rules (i.e., with a † or a § symbol).

The following type of VAT may be cancelled or refunded by Phillips on exports made within 30 days of payment date if strict conditions are met:

- The import VAT charged on the hammer price and an amount in lieu of VAT on the buyer's premium for property sold under temporary admission (i.e., with a ‡ or a Ω symbol) under the Auctioneer's Margin Scheme.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Phillips to export the property from the EU. This will require acceptance of an export quotation provided by Phillips. If such instruction is received after payment, a refund of the VAT amount will be made.

Where the buyer carries purchases from the EU personally or uses the services of a third party, Phillips will charge the VAT amount due as a deposit and refund it **if the lot has been exported within the timelines specified below** and either of the following conditions are met:

- For lots sold under the Auctioneer's Margin Scheme or the normal VAT rules, Phillips is provided with appropriate original documentary proof of export from the EU within three months of the date of sale. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.
- For lots sold under temporary admission, Phillips is provided with the original correct paperwork duly completed and stamped by HMRC which shows the property has been exported from the EU via the UK within 30 days of payment date. It is essential for shippers acting on behalf of buyers to collect copies of original import papers from our Shipping Department. HMRC insist that the correct customs procedures are followed and Phillips will not be able to issue any refunds where the export documents do not exactly comply with governmental regulations. Property subject to temporary admission must be transferred to another customs procedure immediately if any restoration or repair work is to be carried out.

Buyers carrying their own property must obtain hand-carry papers from the Shipping Department, for which a charge of £20 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Phillips. Phillips is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary admission and the property is exported from the EU **within 30 days of payment date**. Any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary admission should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Phillips being unable to refund the VAT charged on deposit.

6 VAT Refunds from HM Revenue & Customs

Where VAT charged cannot be cancelled or refunded by Phillips, it may be possible to seek repayment from HMRC. Repayments in this manner are limited to businesses located outside the UK and may be considered for example for Import VAT charged on the hammer price for lots sold under temporary admission.

All claims made by customers located in another member state to the UK will need to be made under a new mechanism from 1 January 2010. The process prior to 1 January 2010 is no longer in operation.

If you are located in an EU member state other than the UK you will now need to apply for a refund of UK VAT directly to your local tax authority. This is done via submission of an electronically based claim form which should be accessed through the website of your local tax authority. As a result, your form may include VAT incurred in a number of member states. Furthermore, from 1 January 2010 you should only submit one form per year, rather than submitting forms throughout the year.

Please note that the time limits by which you must make a claim have been extended. When making a claim for VAT incurred in another EU member state any claim will still be made on a **calendar year basis** but must now be made no later than **30 September** following that calendar year. This effectively extends the time by which claims should be made by three months (e.g., for VAT incurred in the year 1 January to 31 December 2010 you should make a claim to your local tax authority no later than 30 September 2011). Once you have submitted the electronic form to your local tax authority it is their responsibility to ensure that payment is obtained from the relevant member states. This should be completed within four months. If this time limit is not adhered to you may receive interest on the unpaid amounts.

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to hmrc.gov.uk, select Forms under Quick Links and then Find a Form. The relevant form is VAT65A. Completed forms should be returned to: HM Revenue & Customs, VAT Overseas Repayments, 8th/13th Directive, PO Box 34, Foyle House, Duncreggan Road, Londonderry BT48 7AE, Northern Ireland, (tel) +44 (0)2871 305100 (fax) +44 (0)2871 305101, email enq.oru.ni@hmrc.gsi.gov.uk.

You should submit claims for VAT to HMRC no later than **six months** from the end of the 12 month period ending **30 June** (e.g., claims for the period 1 July 2011 to 30 June 2012 should be made no later than 31 December 2012).

Please note that refunds of VAT will only be made where VAT has been incurred for a business purpose. Any VAT incurred on articles bought for personal use will not be refunded.

7 Sales and Use Taxes

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of lots following purchase. Buyers should consult their own tax advisors.

Conditions of Sale

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale, the Important Notices and VAT information following the Guide for Prospective Buyers and the Authorship Warranty carefully before bidding.

1 Introduction

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty. These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 Phillips as Agent

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 Catalogue Descriptions and Condition of Property

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips in relation to each lot is partially dependent on information provided to us by the seller and Phillips is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller; (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips is available for inspection by prospective buyers prior to the auction. Phillips accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips at our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 Bidding at Auction

(a) Phillips has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the Absentee Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and value added tax (VAT). The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the Telephone Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least £500. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(g) Arranging absentee, telephone and online bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(h) Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 Conduct of the Auction

(a) Unless otherwise indicated by the symbol *, each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US dollars or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been 'passed', 'withdrawn', 'returned to owner' or 'bought-in'.

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 Purchase Price and Payment

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

(c) If the Artist's Resale Right Regulations 2006 apply to the lot, the buyer agrees to pay to us an amount equal to the resale royalty provided for in those regulations and we undertake to the buyer to pay such amount to the artist's collection agent. In circumstances where (i) we are on notice that the resale royalty is payable or (ii) we have not been able to ascertain the nationality of the artist, we will identify the lot with the symbol ♠ next to the lot number and will invoice the resale royalty to the buyer. If we subsequently determine that the nationality of the artist does not entitle him/her to the resale royalty on the lot, we will arrange a refund to the buyer of the amount of the royalty paid to us. If, after a sale in which we did not collect the resale royalty on a particular lot, we become aware that information provided to us prior to the auction concerning an artist's nationality was incorrect and the artist is entitled to the resale royalty on the lot, the buyer shall pay the resale royalty to us upon receipt of an invoice.

(d) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as follows:

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed the local currency equivalent of US\$10,000.

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to Phillips Auctioneers Ltd. If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at 30 Berkeley Square, London, W1J6EX and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips. Bank transfer details:

Bank of Scotland
Gordon Street, Glasgow G1 3RS, Scotland
Account of Phillips Auctioneers Ltd.
Account No: 00440780
Sort code: 80-54-01
SWIFT/BIC: BOFSGB21138
IBAN: GB36BOFS80540100440780

(e) As a courtesy to clients, Phillips will accept American Express, Visa, MasterCard, UnionPay (for in-person transactions only) and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

(f) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 Collection of Property

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. Purchased lots are at the buyer's risk, including the responsibility for insurance, from (i) the date of collection or (ii) seven days after the auction, whichever is the earlier. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand carry only. We do not provide packing, handling, insurance or shipping services. We will coordinate with shipping agents instructed by the buyer, whether or not recommended by Phillips, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips. Any such instruction is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers.

(d) Phillips will require presentation of government-issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 Failure to Collect Purchases

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a storage fee of £10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 Remedies for Non-Payment

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs; or (x) take such other action as we deem necessary or appropriate.

(b) The buyer irrevocably authorizes Phillips to exercise a lien over the buyer's property which is in our possession upon notification by any of our affiliated companies that the buyer is in default of payment. Phillips will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips, upon notification by any of our affiliated companies that the buyer is in default of payment, to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

(c) If the buyer is in default of payment, the buyer irrevocably authorizes Phillips to instruct any of our affiliated companies in possession of the buyer's property to deliver the property by way of pledge as the buyer's agent to a third party instructed by Phillips to hold the property on our behalf as security for the payment of the Purchase Price and any other amount due and, no earlier than 30 days from the date of written notice to the buyer, to sell the property in such manner and for such consideration as can reasonably be obtained on a forced sale basis and to apply the proceeds to any amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon.

10 Rescission by Phillips

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips election to rescind the sale, the buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 Export, Import and Endangered Species Licences and Permits

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that

some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certify the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object containing endangered species into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 Data Protection

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driving licence. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes, including to persons outside the European Economic Area (EEA), where national laws may not provide an equivalent level of protection to personal data as that provided within the EEA. You expressly consent to such transfer of your personal data, including sensitive personal data, outside the EEA. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

13 Limitation of Liability

(a) Subject to sub-paragraph (e) below, the total liability of Phillips, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts

or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to sub-paragraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in sub-paragraph (a) above, whether such loss or damage is characterised as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 Copyright

The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and, subject to the provisions of the Copyright, Designs and Patents Act 1988, such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 General

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

(e) No term of these Conditions of Sale shall be enforceable under the Contracts (Rights of Third Parties) Act 1999 by anyone other than the buyer.

16 Law and Jurisdiction

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with English law.

(b) For the benefit of Phillips, all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply. All parties agree that Phillips shall retain the right to bring proceedings in any court other than the Courts of England.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted at the last address of the bidder or seller known to Phillips.

Authorship Warranty

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot or (v) property where there has been no material loss in value from the value of the lot had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips to the saleroom in which it was purchased in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction. Phillips has discretion to waive any of the foregoing requirements set forth in this subparagraph (c) or subparagraph (b) above.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

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Henry Allsopp
Vanessa Hallett
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Alexander Payne
Jean-Michel Placent
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Sale Information

Design Sale

Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

Auction

28 April, 2pm

Viewing

22 – 28 April 2016

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

Sale Designation

In sending in written bids or making enquiries please refer to this sale as UK050116 or Design

Absentee and Telephone Bids

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Front Cover

Lot 257 (detail) Napoleone Martinuzzi

Back Cover

Lot 150 (detail) Ronan and Erwan

Bouroullec

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£22/€25/\$35 at the gallery

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Title	First Name	Surname	
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VAT number (if applicable)			
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Email		Fax	
Phone number to call at the time of sale (for Phone Bidding only)			
1.		2.	

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* Excluding Buyer's Premium and VAT

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